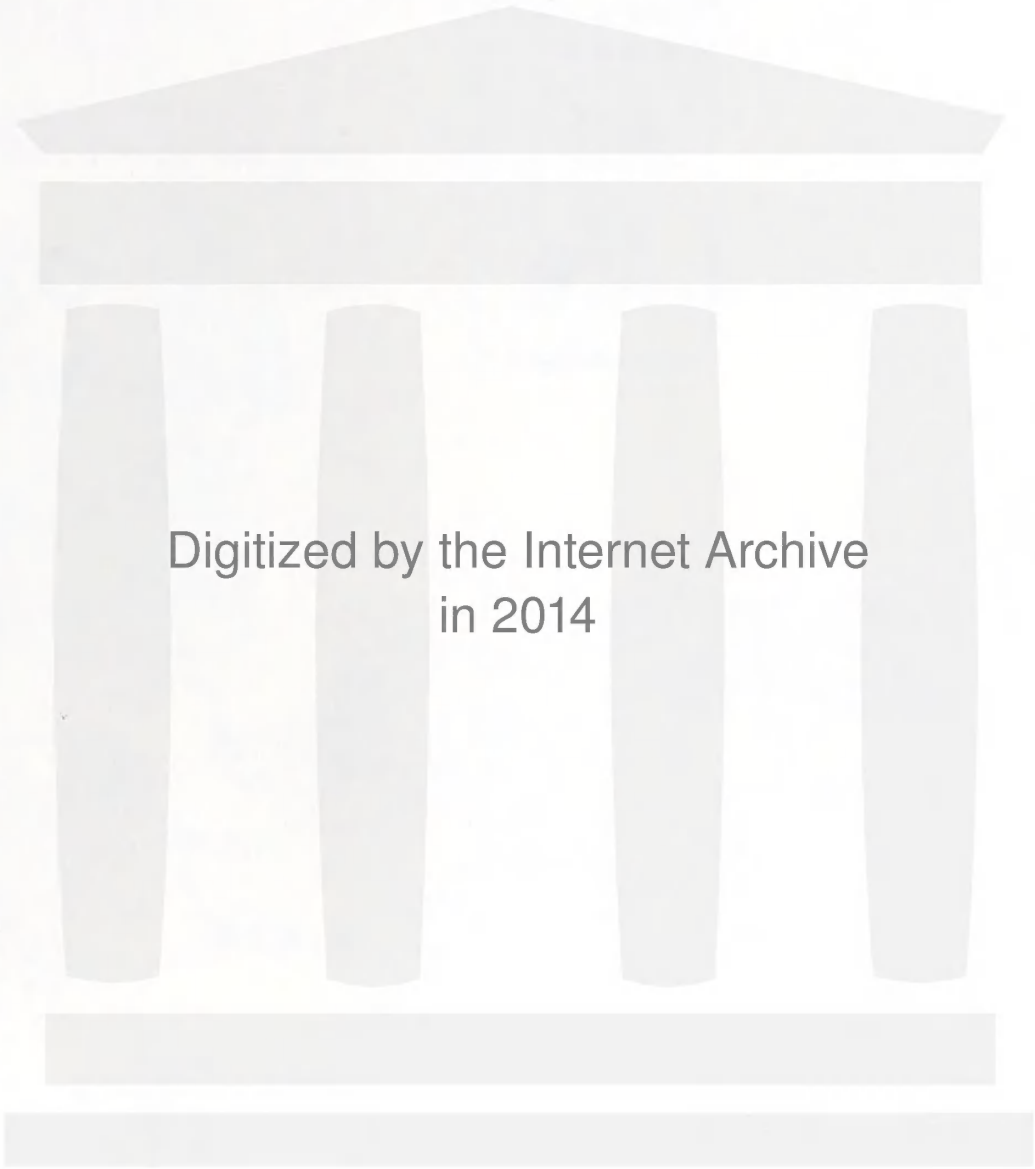
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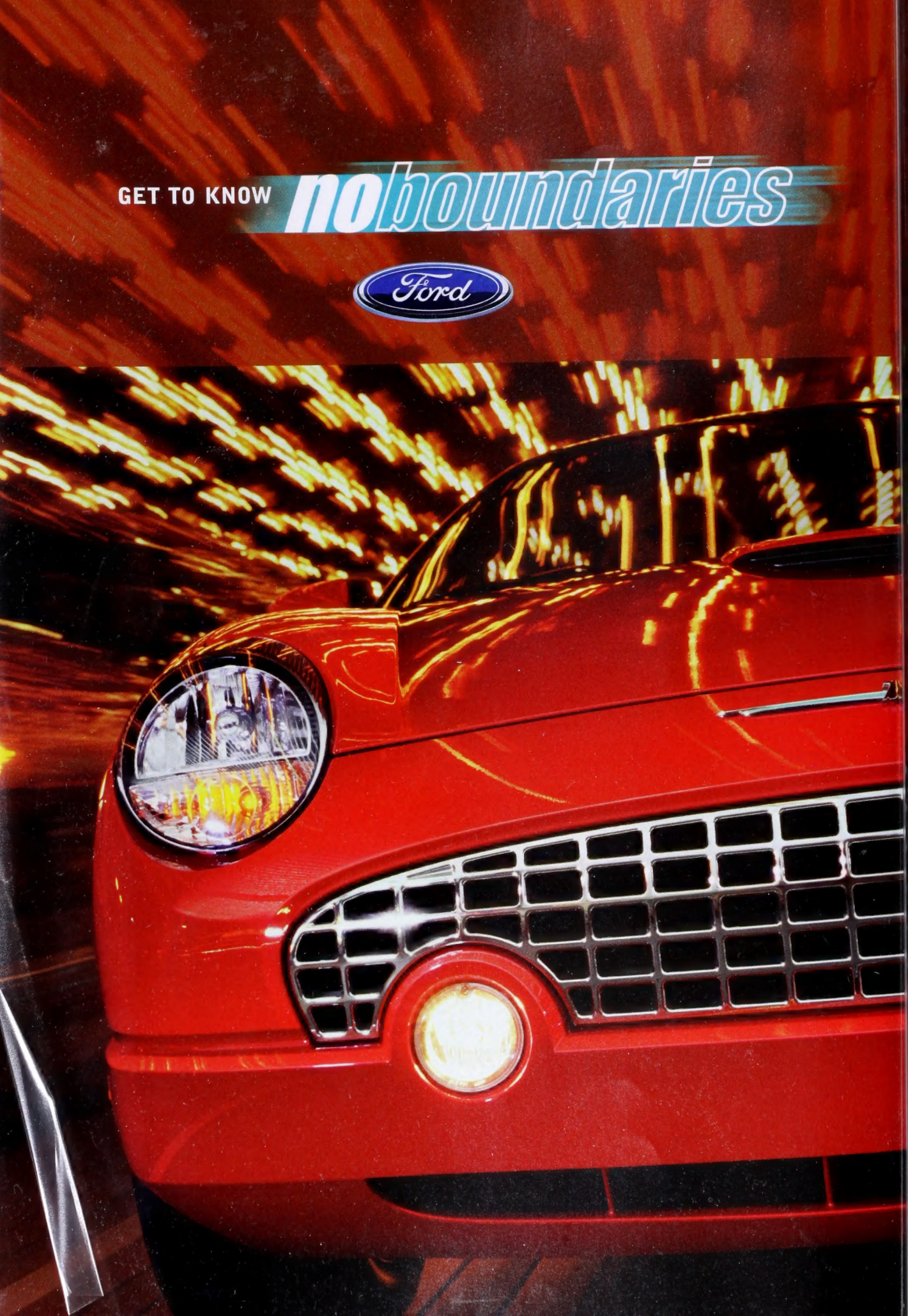
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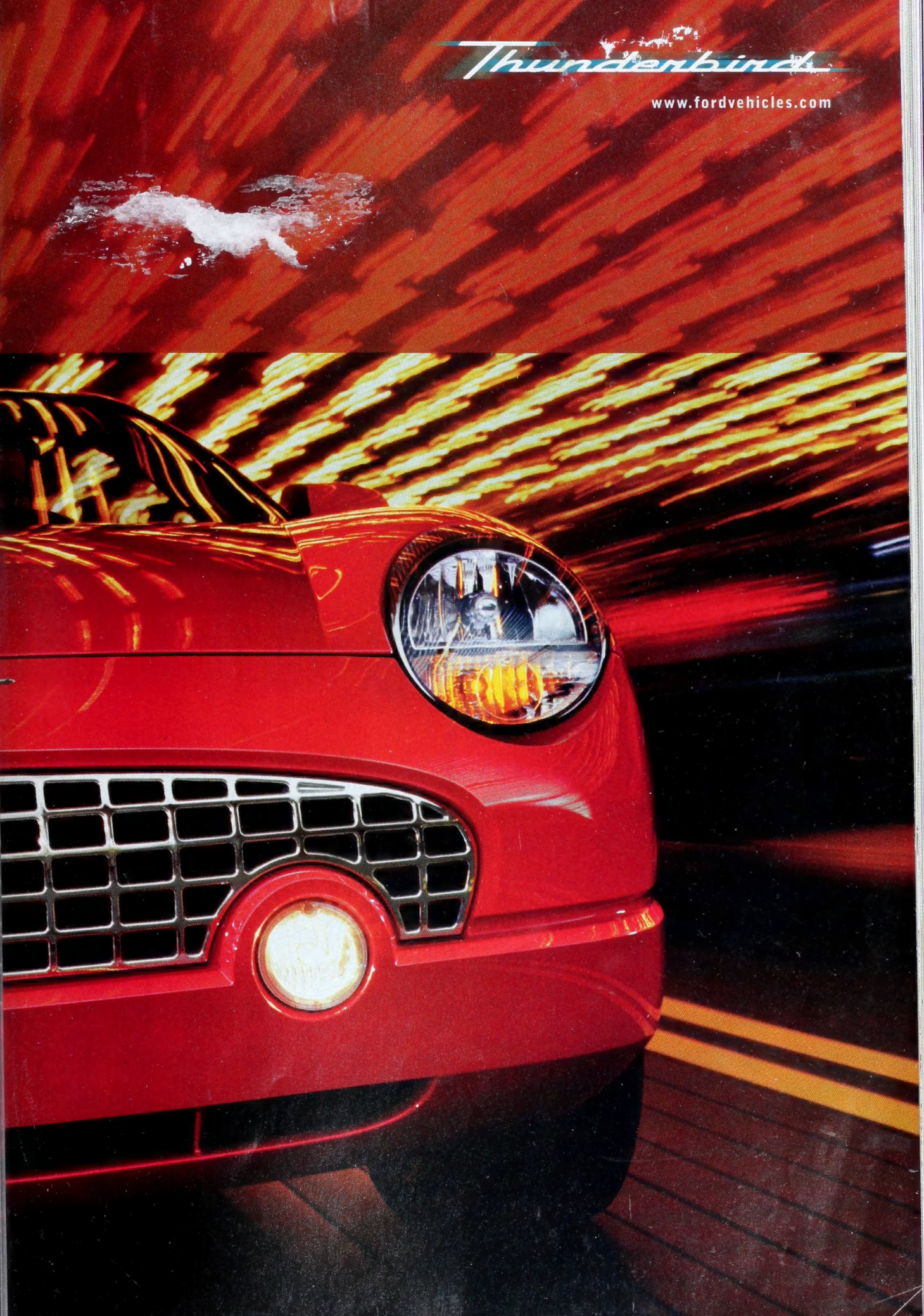


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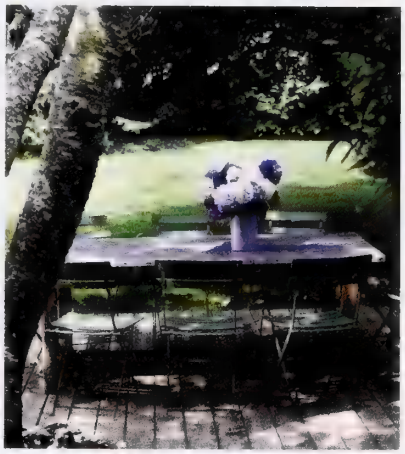
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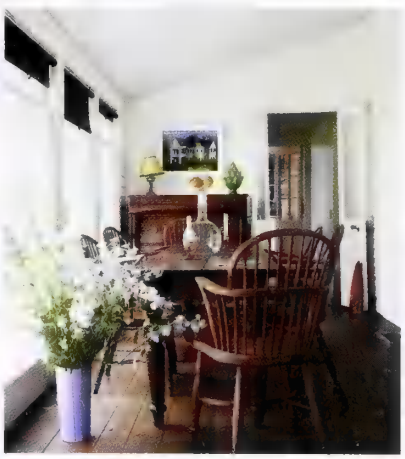
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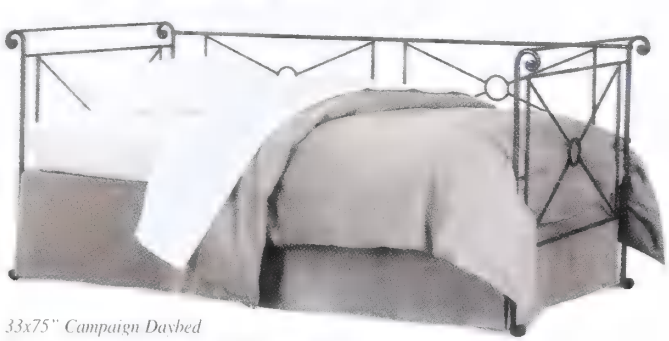


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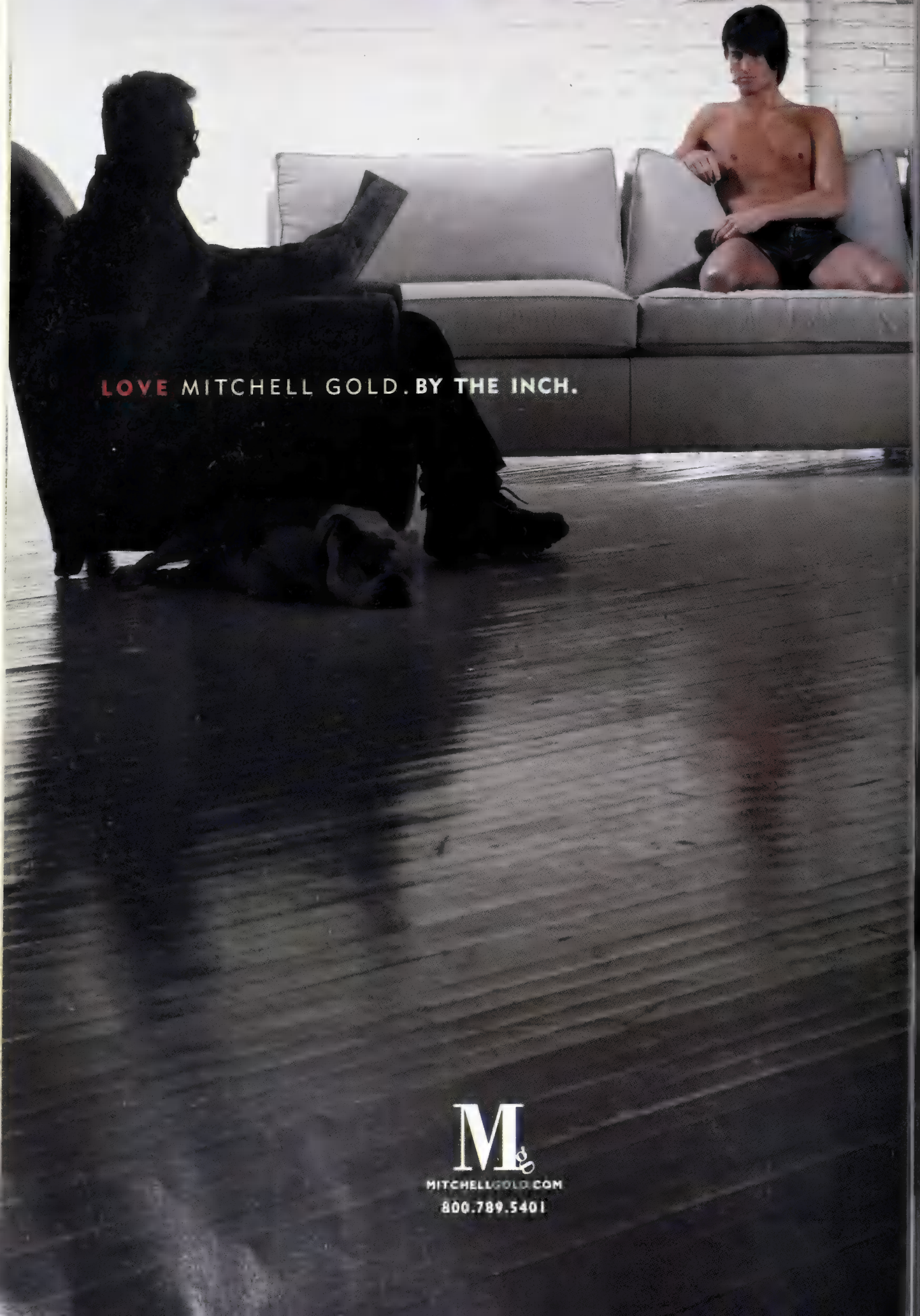
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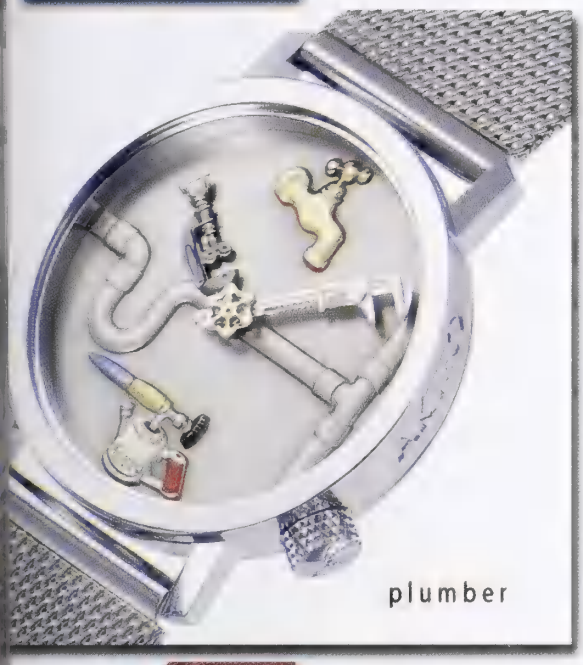


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Benjamin Wallace "All of Stephen Starr's restaurants go for over-the-top atmospherics, but in this case the food really stands up to the design," Wallace says of Philadelphia's popular Morimoto ("Hot Dish," page 106). A native of Washington, Wallace is a senior writer at *Philadelphia* magazine. In 2001 he won the Clarion Award for feature writing. He has also written for *Details, The American Lawyer,* and the *Prague Post.*



Jeremy Samuelson "There was a great synergy to the mother/daughter team that made our shoot lots of fun," says Samuelson, who photographed the Jennifer Fink house in Los Angeles this month ("Past Perfect," page 66). Samuelson, whose work has appeared in such magazines as *House & Garden, Real Simple,* and *Metropolitan Home,* lives in Los Angeles with his wife and two children.



Betsy Franklin After realizing that friends were recruiting her to help them renovate their apartments, Franklin gave up investment banking and launched *The Franklin Report,* an annual guidebook to the home-improvement industry. Franklin's new renovation feature, "Ask Betsy," makes its debut this month in "Design Online" (page 54). She lives in New York with her husband and two daughters.



Katherine Whiteside *HB*'s newly appointed "Garden Goddess" (page 38) has written widely on the history of plants and gardens. She is a frequent lecturer and the author of several books, including *Antique Flowers, Classic Bulbs,* and *Forcing, Etc.* Her next book, *Joie de Vivre: Living Well the French Way,* will be published by Simon & Schuster later this year. She lives in Garrison, New York.



Suzanne Rheinstein "It's so much more chic to arrange your outdoor rooms as you would your indoor ones, with different styles of furniture and potted plants as accessories," says Rheinstein, who weighs in on the market for garden furnishings in this issue's "Splendor in the Grass" (page 92). Based in Los Angeles, she runs her own decorating firm, Suzanne Rheinstein and Associates, and Hollyhock, a home-furnishings shop.



Carola Kittredge Lott "It was great fun to have picnics with them and watch the work in progress," says Lott of her visits to Peter Vaughn and Hiram Williams's ever-evolving weekend retreat in Connecticut ("Farm Fresh," page 98). A freelance writer based in upstate New York, Lott has written for *Architectural Digest, Town & Country,* and British *House & Garden.* She is currently working on a novel.


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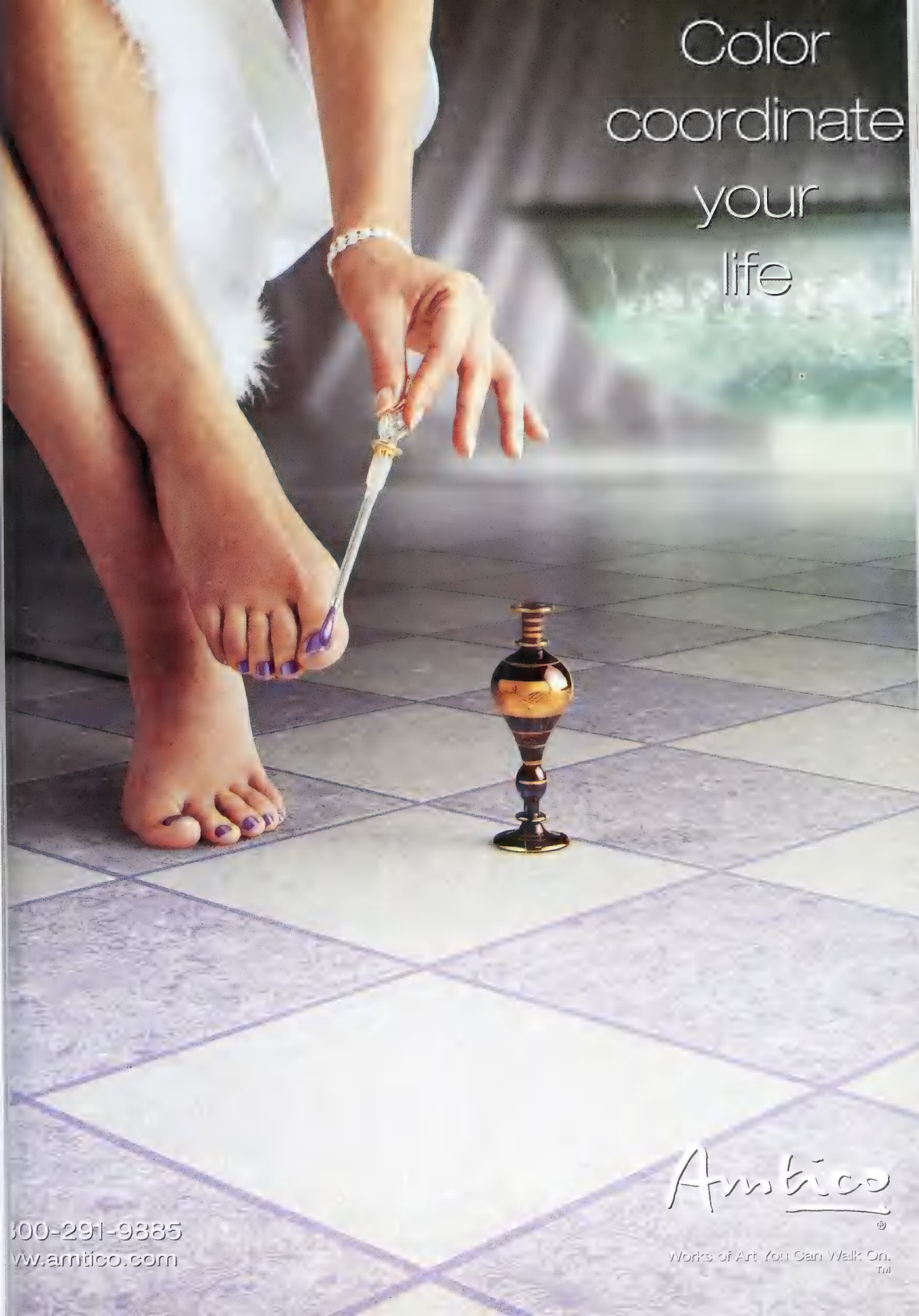
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EVER SINCE I STARTED TO include my office e-mail address on this page, I've spent at least two hours a day answering your queries on my miraculously-still-chugging-away PowerBook. Whether you need suggestions for window treatments (lots and lots of you do), a recipe for strawberry shortcake (six this week), or the telephone number of a reliable contractor (endless requests), a real-live editor at *House Beautiful* will suggest, propose, advise, clear up, and help you home in on what you want. In fact, "Ask and you shall receive" has become the motto around the office. Your nonstop comments—and sometimes passionate pleading—have moved us to tweak, transform, fine-tune, embellish, and add to our monthly roundup of feature stories. We've found out that you want more garden coverage, before-and-after pictures, and advice on how to be savvy furniture shoppers. Starting with this issue, we've added two new features: "Garden Goddess" (page 38), written by seasoned gardener and author Katherine Whiteside, and "Makeover of the Month" (page 42), which includes views of a decorating dilemma and its solution, as well as lots of how-to tips. Also brand-new is "Double Take," which will help you find furniture, paints, rugs, lighting, art, and fabrics similar to those shown in a specially chosen interior. This month's subject: designer Peter Vaughn's graceful, fresh, youthful-trad country house (page 98). Check out the changes and e-mail us your impressions. And visit our Web site—www.housebeautiful.com—and let us know what you think. In the meantime, here's what's on a few more readers' minds. . . .

Shelf Life

Dear Marian,
I am having a cocktail party soon and do not have enough time to fill two empty bookshelves flanking the fireplace in my living room. I have lots of candles, but don't want my house to look like a funeral home. Do you have any suggestions?

Tina Dunn
via e-mail

Dear Tina,
I recently helped a young friend of mine with his first housewarming party. He has floor-to-ceiling bookshelves on both sides of a large window, and very few books. He displayed framed photos, drawings, watercolors, and pots, vases, and bowls on different levels, interspersed with ranunculus-filled terra-cotta flowerpots and short votive candles placed unevenly throughout. The shelves looked like a flickering, colorful work of art; there was nothing funereal about it. The trick is to place objects asymmetrically so the shelfscape looks casual, not worried-over.

Sachet Cachet

Dear Marian,
Carolyne Roehm did a wonderful job on her original children's party, costumes and all ["At Home with Roehm," May]. I made dress-up bridal gowns for fou granddaughters, using craft flowers fo headpieces and bouquets. A small sac hidden in the bouquets further aided their imaginations.

Dianne Ne
via e-

Dark Victory

Dear Marian,
In "Darkness Visible" [April], Barcla Fryery says that painting his apartme dark, glossy color hides structural fla but in actuality glossy paint accentuat them. He also says the dark color mal his living room appear bigger. A dark color can make a room feel cozy or m intimate, but it doesn't make a room larger. I know this all too well—I ma the same mistake in my dining room had to repaint it.

Katy F
via e-

Dear Katy,
No less an authority than the late Ma Hampton agrees with Fryery. In *Mar Hampton on Decorating,* he writes, "(of the most positive attributes of dee colored rooms, one not known to ma people, is that they look larger. . . . Th boundaries of the space become lost

(Continued on page 2

Please e-mail Editor in Chief Marian McEvoy at mmcevoy@hearst.com or send your letters to Dear Marian, House Beautiful, *1700 Broadw 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*


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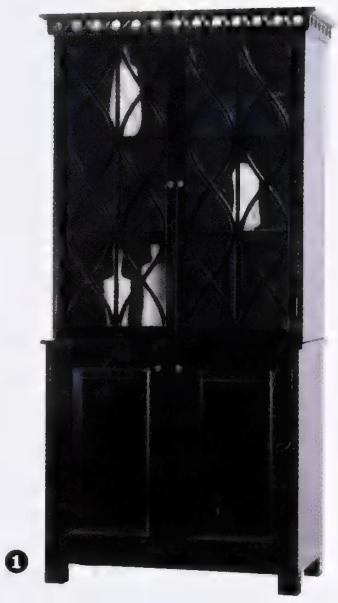
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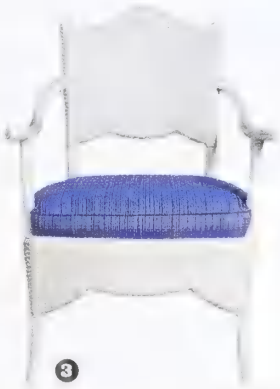
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Photographer Richard Haggerty **Producer** Elizabeth Mayhew













Editors' Choice

Our High Point picks

THE BIANNUAL HIGH POINT FURNITURE MARKET IN NORTH CAROLINA WAS MEMORABLE ON SIX COUNTS: 1. The temperature hovered around 95°F for three days. 2. More than 80,000 furniture dealers, buyers, and decorators showed up. 3. Most of the furniture shown was slightly smaller than in seasons past. 4. Upholstery color has moved from beige to peacock blues, seductive chocolates, and mangoes. 5. Dark finishes were upstaged by lighter ones. 6. Deeply tufted upholstery and chinoiserie are in.

There was a good mix of chunky modernist designs, curvy 1940s French styles, and lots of Georgian country-house looks. The wing chair is king, with traditional curved wings or modern, right-angled side panels. There were more stripes than flowers and lots of Fortuny-esque tone-on-tone damasks. Swedish Gustavian influences have become part of High Point's vocabulary; so have painted pieces in blues, off-white, yellow, and red. One big surprise: the sectional sofa has made a comeback. But this season's version has nothing to do with the rec-room look. The new approach is slick, chic, and architectural. It's the perfect accessory for a really good party. >

1. Elisabeth hutch made from Indonesian hardwood, $1,980; from Oly: 510-644-1870 x205 or www.olystudio.com. 2. Bellavista chair (#285-013), $1,440; from Thomasville: 800-225-0265 or www.thomasville.com. 3. Raymond Waites's wicker dining armchair (#713179), $759; from Laneventure: 800-235-3558 or www.laneventure.com. 4. Mariette Himes Gomez's linen-upholstered Syrie Maugham sofa (#7604-96), $3,404; from Hickory Chair: 800-349-4579 or www.hickorychair.com. 5. Wexford pine extending dining table (#3010-20), $4,995; from Henredon: 800-444-3682 or www.henredon.com. 6. Thomas Pheasant's scroll-arm bench (#7817) in gold velvet, $2,120; from Baker: 800-592-2537 or www.bakerfurniture.com.

Editors' Choice

More of our 12 favorite finds



1



2



3



4



5



6

1. Burnished ebony settee (#96-91-81-52) upholstered in a silk stripe, $3,460; from Stickley: 315-682-5500 or www.stickley.com. 2. Primavera wood Odeon screen (#367-813), $1,875; from Bernhardt: 800-340-0240 or www.bernhardt.com. 3. Three-piece Stephon sectional upholstered in onyx Sac, $3,565; from Mitchell Gold: 800-789-5401 or www.mitchellgold.com. 4. Red-lacquer-topped iron table (#59-622), $1,100; from Century: 800-852-5552 or www.centuryfurniture.com. 5. Edwardian chair with turned wood legs (#H1356-CH), $1,311; from Drexel Heritage: 800-916-1986 or www.drexelheritage.com. 6. Old Mill painted chest, $4,575; from Ralph Lauren Home Collection: 800-578-7656.

RICHARD HAGGERTY

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(swatchwatch)

Slip into Summer

One classic chair, nine new outfits

Manuel Canovas's La Musardiere #1326-13 in vert/groseille; 100% cotton; 61½"w.
To complement this pink-and-green toile, we designed a feminine slipcover with a long gathered skirt and a French-pleated hem. Rosy pink piping adds the finishing touch.

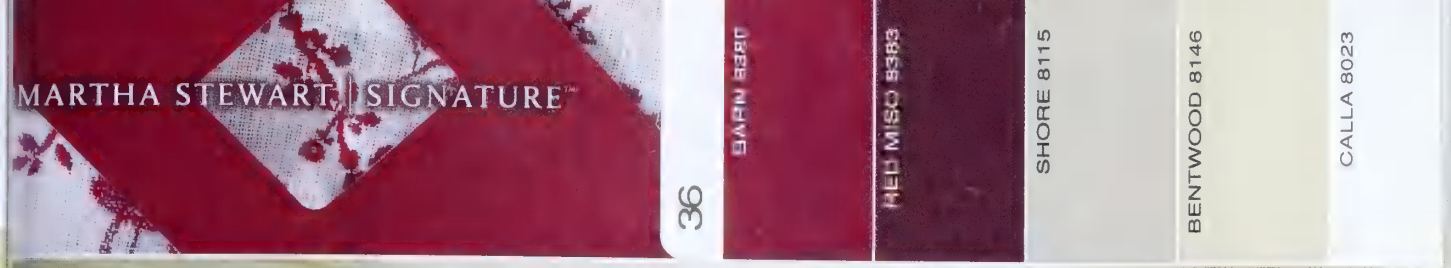
Liberty's Florizel #LF4072/02 through Osborne & Little; 100% cotton; 55"w.
We scalloped the hem on this charming summer-dress print and outlined it in yellow linen. The slipcover's double corner pleats overlap like petals.



Thomasville's Alice B. side chair.

WHAT IS FASHION-FORWARD FURNITURE WEARING THIS SEASON? A SUMMERY COLLECTION of couture slipcovers that instantly conceal winter upholstery under a wardrobe change of cotton or linen. Slipcovers, which can be as lively as a party dress or as simple as a sheath, make dark rooms feel lighter and protect delicate furnishings. The secret is to flatter the frame of the furniture and select fabrics that suit your decorating scheme and budget. For this classic silhouette, Carl Dellatore of D & F Workroom created nine slipcovers in three skirt lengths, sticking to a palette of leafy greens. "Slipcovers offer the easiest opportunity to take a decorating risk and can be changed in an instant," says Dellatore. "The slipcover of the moment is well trimmed and beautifully tailored. The look is chic, not shabby." >

Photographer Joshua Sheldon **Writer** Carolyn Sollis **Producers** Carolyn Sollis and Elaine Wrightman





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Nya Nordiska's Kappa-Check in color 44 olive, through Randolph & Hein; 75% cotton, 25% viscose; 55″w. To give this classic check an edge, we dressed it in a skirt with deep corner pleats and sexy corset lacing. The back, seat, and skirt sections of the slipcover were made with two inverted pleats down the center. We stitched down each pleat to make a flap and inserted a grommet on every other check. Crisp white grosgrain ribbon was used for lacing.



"The slipcover of the moment is well trimmed and beautifully tailored"

Nina Campbell's Manchu #NCF3403/02 through Osborne & Little; 100% linen; 55″w. A modern take on a Chinese toile inspired us to create a minimal slipcover: short skirt, clean lines, contemporary details. Each corner has two brass grommets with brown grosgrain ribbon ties. We inverted the ties and hid the ends under the hem to keep the look tailored. Note the expert pattern matching at the seat edges.





Marvic Textiles' Toile de Chine #6208-2 in green, through Roger Arlington; 100% cotton; 55″w. We placed the largest motif of this elegant Chinese toile in the center of the seat panel. The sizable repeat allowed us to place each additional motif strategically and design a simple slipcover to show off the detailed drawings. The long skirt has kick pleats at each corner; covered buttons secure six bows to the seat and back.

Waverly's Tavern Ticking #666983 in green, through F. Schumacher & Co.; 100% cotton; 54″w. To give a jolt in scale to the ticking stripe, we cut and mitered 1½″ grosgrain ribbon and stitched it in squares on the seat and back of the slipcover and as a band around the seat. To echo the squares, we added a straight skirt and notched the hem into 4″ x 4″ flaps edged with the ribbon.



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Nuts & Bolts

- *Why use slipcovers? To change the look seasonally, protect fine furniture, or just for fun.*
- *A simply shaped piece offers the largest number of possibilities for slipcover details.*
- *If you plan to wash your slipcovers, prewash the fabric before cutting the pattern: twice in hot water, twice in the dryer. Commercial firms also perform this service.*
- *Fabrics that work best for slipcovers are natural fibers: sturdy but lightweight cottons, linens, and wools. Easy-to-clean is the rule.*
- *When you think slipcovers, don't just think upholstered seating. Try quick-change covers for pillows, accent tables, lampshades; bag the chandelier with muslin as they do in the South. For more details, see Resources.*

"Slipcovers can be changed in an instant. The look should be chic, not shabby"



Clarence House's Promenade Hindoue #33861-1; 62% linen, 38% cotton; 53″w. A flirty pleated skirt is the perfect treatment for this amusing Indian-inspired stripe. We used the green panel for the face of the pleats and the white panel for the interior. The small red-and-white stripes along the back, seat, and pleats match the front of the slipcover.



Scalamandré's Florentina #16244-003; 100% cotton; 54″w. In order to see the beautiful botanical drawings in this print, we carefully laid out the pattern for the seat and back of the slipcover. In a bow to tradition, we added a formal floor-length, triple-width gathered skirt, trimmed with coordinated bouillon fringe. A multicolor gimp edges the seat.



Galbraith & Paul's Sweet Pea in celadon; 100% linen; 54″w. We loved the loose, romantic quality of this linen vine print. To capture that mood in a slipcover, we added a mid-calf skirt, gathered only at the corners, and trimmed it with a 4″-wide band of blue cotton canvas. The same blue cotton outlines the seat.

For more on Swatch Watch, go to www.housebeautiful.com.





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(gardengoddess)

Contain Yourself!

Don't let your garden lose its pizzazz when June's blooms fade. The most wonderful quick fix in the depth of summer is a jazzy selection of pots—lots and lots!



Q.

"It's so hot in July—how can I enjoy my garden in this weather?"—M.E., Houston

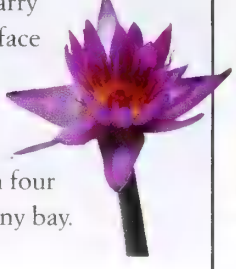


Coleus, Agapanthus, and Brugmansia Add a festive touch to your short-season gardens with pots of colorful heat-seeking plants that bloom almost all summer. I am crazy for tropical coleus, especially 'The Line' (chartreuse with a black pinstripe), 'Garnet Robe' (deep black-red with bright-green edges), and combos such as red, red, red 'Tobasco' with multicolored 'Flirtin' Skirts'. You must try *A.* x 'Monmid Midknight Blue' (above left), the deepest, bluest agapanthus ever (don't gripe about the price—agapanthus lives forever). For delicious perfumes, the treelike angel's trumpet (*Brugmansia*) in pale yellow, pure white, or apricot can't be beat.

Foxgloves and Lilies Pot some perennials to create focal points or fill in a few gaps. Try edging a patio with pots of shade-loving foxgloves or create a lily lane that leads anywhere you choose. Plant lily bulbs in black plastic nursery pots and hide them inside gorgeous clay pots; fill to the rim with a layer of straw or pine needles and you'll have some insulated lilies whose feet will never get too hot. (Lilies languish when their feet get hot. Me too.) White and gold *L. auratum* 'Gold Band', red and white *L. speciosum rubrum,* and pure white 'Casa Blanca' (above right) will bloom in most areas from July until early fall.



Aquatic Plants Pots of aquatic plants are in order, such as water lilies (below), 'Graceful Cattail' (*Typha laxmanii*), and Egyptian papyrus. Any glazed pot can be made into a suitable container if you plug the drainage hole with a wine cork. Once the cork swells, leakage will be minimal, although this isn't a trick to try in vulnerable roof gardens. I love the green pads and starry flowers of miniature white water lilies as they float on the surface of a big turquoise pot. 'Graceful Cattail', planted in a terra-cotta pot sunk in a dark-blue glazed water pot, adds vertical heft to my water garden. *Cyperus papyrus,* the same bulrush of baby Moses fame, produces umbrellas more than four feet tall and floats dreamily like an unmoored sailboat in a tiny bay.



To do Only water needy plants, and just at the soil line—spraying is a waste. Carry scissors in your pocket for quick deadheading and bouquet-picking.

Payoff Walk through your garden early every morning, when it's still perfumed and perky from the night. Watch for hummingbirds, which will hover right before your face and look you in the eyes.

Portrait Lizzie Himmel **Writer** Katherine Whiteside

E-mail your gardening questions to hbquestions@hearst.com or mail them to Garden Goddess, *House Beautiful,* 1700 Broadway, 29th floor, New York, NY 10019. For more details, see Resources.

A

Think twilight! potting softly s nighttime plant brugmansias an datura, as well nursery standa flowering tobac prefer the four- tall white *Nicot sylvestris*), calic colored four o' (*Mirabilis jalapa* the old-fashion vety purple pet that smell like mon. Above yo door dining tab a piece of plyw Plexiglas to an head fan (UL a wet-location) a suspend it from tree branch for conditioning.

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(duelingdesigners) Rooftop Warriors

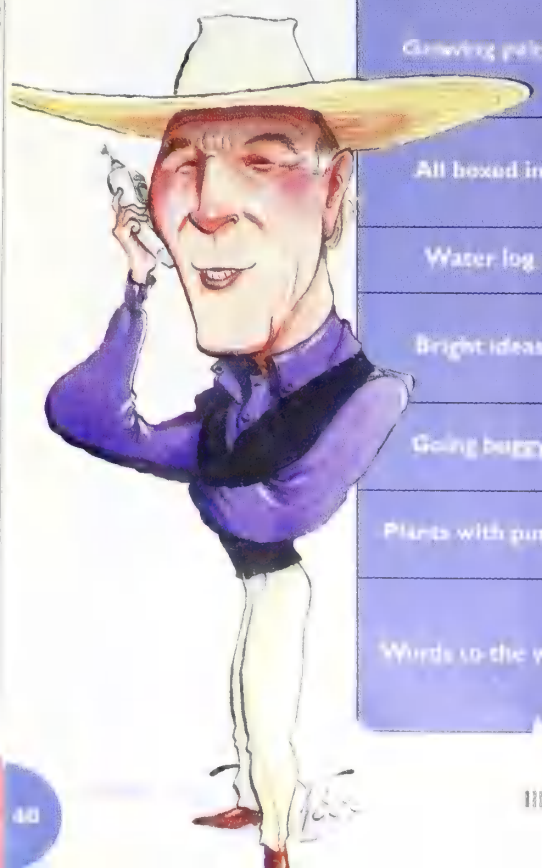
Martha Schwartz and Ryan Gainey test the limits of an urban terrace



Designer	Ryan Gainey Atlanta, Georgia	Martha Schwartz Cambridge, Massachusetts
Concept	A romantic outdoor room for dining and relaxing, with raised planting beds and a central water fixture.	An all-white, low-maintenance ethereal space composed of brick and glass.
The building below	A roof terrace should always harmonize with the structure underneath.	Unless the structure is historically sensitive, anything goes with the roof terrace.
Flooring	Lightweight cast stones cut into dynamic patterns.	A raised multilevel wooden deck that incorporates seating, storage, and a hot tub.
Furniture	Wrought-iron pieces both old and new, plus a stone tabletop.	A skinny rectangular table with a steel base and glass top, with colorful folding beach chairs for dining.
Sun	Natural-toned canvas umbrella, either freestanding or set into the tabletop.	A simple system of wire grids with a pull-back awning.
Do not disturb	Natural fencing or a clipped hedge.	An extended white-brick and glass-block wall.
Growing pains	An abundance of evergreens with varied flowers, fragrance, and form.	Plants take too much care; incorporate artwork instead, such as a Carl Andre floor piece or a George Rickey wind sculpture.
All boxed in	Containers should reflect the terrace's design and materials. Keep them simple.	For parties, fill containers with big cut flowers such as Gerbera daisies and sunflowers.
Water log	A fountain that does double duty as a sculptural element.	A hot tub with a turquoise interior.
Bright ideas	For the ultimate romantic effect: candles, candles, candles.	Clear or colored light behind glass panels makes them "glow." Use candles for parties.
Going buggy	Drape Smith & Hawken's mesh mosquito netting over the terrace's umbrella.	Insect repellent.
Plants with punch	Hardy hydrangeas, easily clippable boxwoods and hollies, and dogwoods.	Big tubs filled with ornamental grasses.
Words to the wise	Lack of restraint creates chaos. Beauty demands duty. Patience brings pleasure.	Make the terrace a spiritual space and don't underestimate its aesthetic potential. The fewer elements used, the richer each must be.

"A roof terrace should always harmonize with the structure underneath"

"Plants take too much ca incorpor artwor instead"



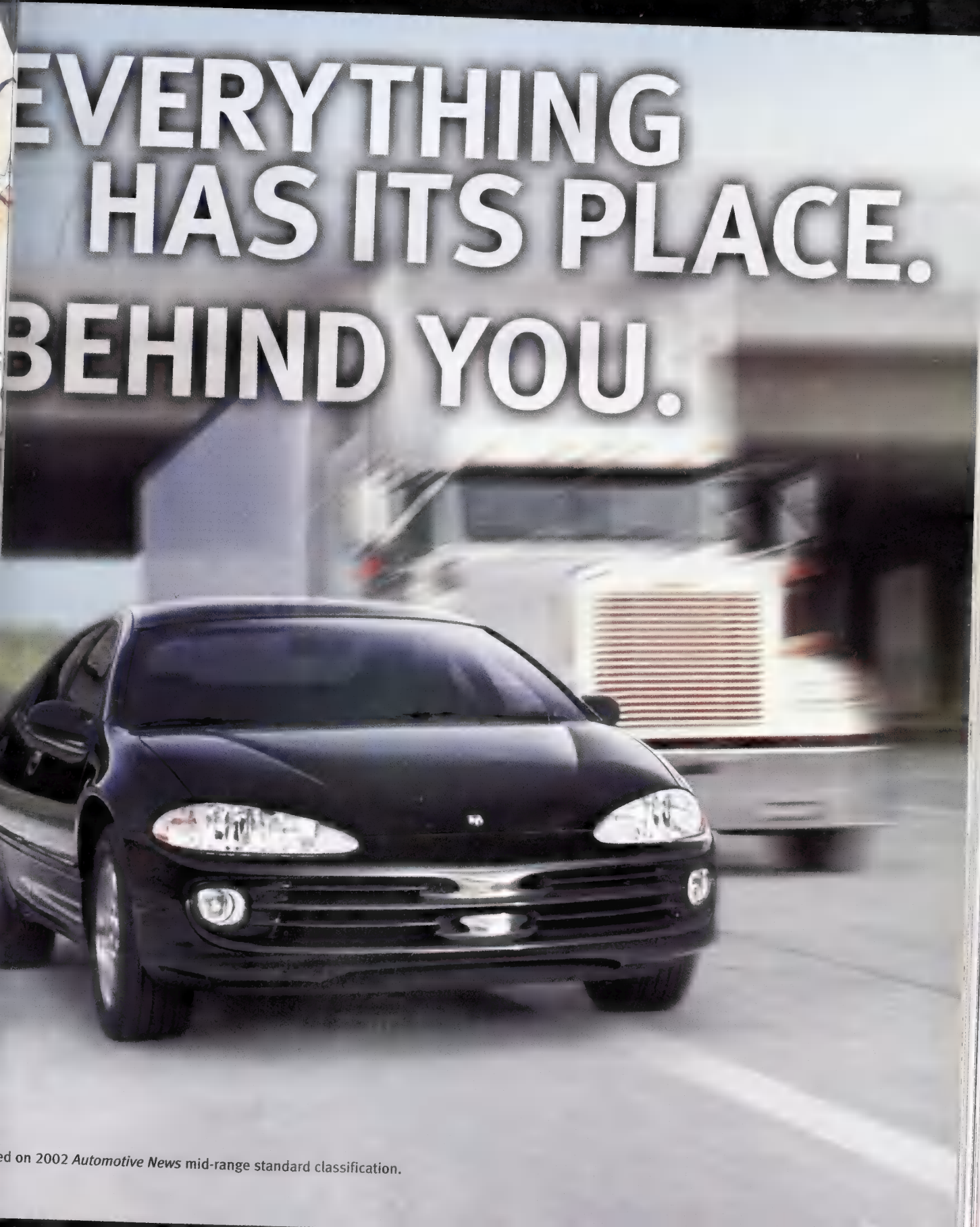
Illustrator Michael Witte **Producer** Carolyn Sollis

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ed on 2002 *Automotive News* mid-range standard classification.

Curtains carried up to the cornice line create the impression that the window also extends to the ceiling. Bridges hid the telltale gap with a pelmet and exchanged busy floral for a bright vertical stripe, which also elongates the room.

Bridges's 18th-century Swedish Mora clock wound up where another stood previously, but it strikes a lighter note.

Heavy curtains on every window can make a room feel claustrophobic. Bridges broke the uniformity with simple roman shades on the two windows flanking the fireplace and introduced another pattern—closely related but not exactly the same.

Removing a door freed 20 square feet. There's actually more furniture in the room now, but it seems to take up less space because Bridges's arrangement takes advantage of the corners.

Never turn your back on the view. Bridges oriented her furniture to bask in the river light.

Bridges peeled back the mousy wall-to-wall carpeting and found wide-plank pine floors. A sisal rug brings even more warmth and texture.



A bookcase into the mi the space n no sense. B got rid of it built a firep

Light uph colors ma room feel Mix patte and solids more inte



(julymakeover)

Quick-Change Artist

When Sheila Bridges first laid eyes on her 1880s house in New York's Hudson River Valley, the living room looked ready for its last rites. But the designer knew exactly how to revive it

Bridges's Trump Cards

Don't assume that you have to use exactly the same window treatment on every window in a room. If you choose a big, bold stripe for your window treatment, keep the style a little conservative so it doesn't become overwhelming. Be careful when covering your shades with a plaid. Unless the grid is completely square, it can make your shades look off-kilter. In a modern house, stick with simple scrims or shades that don't compete with the room's clean lines. Tie the colors of your window treatments to something else in the room. Don't use the same pattern on the window treatments that you've used on the furniture or the walls. An ottoman is more versatile than a coffee table, and you don't have to worry about children getting hurt on sharp edges. A folding screen is a great way to introduce more pattern and color—and it can also hide a TV. Take risks with smaller items. Try an unusual lamp. Paint walls with an eggshell finish so you can sponge off fingerprints and smudges.

Writer Christine Pittel


Featured carpet: Dual Image, Estate Ivy from Forever Fresh™
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The key to summer entertaining: make it breezy and easy

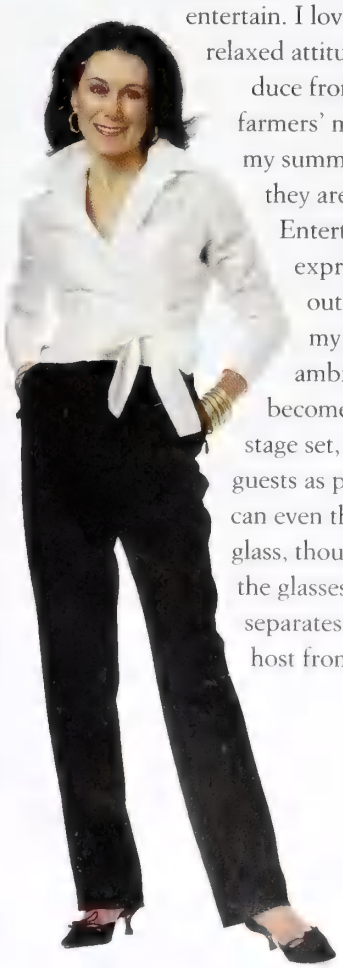
I FEEL MY GREATEST SENSE OF WELL-being after sharing dinner with friends. For millennia, societies have huddled around the campfire and cooked and shared their bounty—that was the essence of survival. What better indicator of a civilized society than the evolution of personalized ceremonies celebrating marriages, birthdays, promotions, or simply communing with others? In these schedule-stressed times, entertaining has become one of the few pleasurable rituals left.

Summer is my favorite time of year to entertain. I love the longer days, relaxed attitudes, and fresh produce from the garden and farmers' markets. But while my summer parties are casual, they are never unorganized. Entertaining is a form of expression and a creative outlet, so the look of my table, the overall ambiance, and the food become components of a stage set, with the hosts and guests as performers. Before one can even think about raising a glass, though, one must first find the glasses! Attention to detail separates a gifted, successful host from a mediocre one. >





Table settings should always reflect the season.



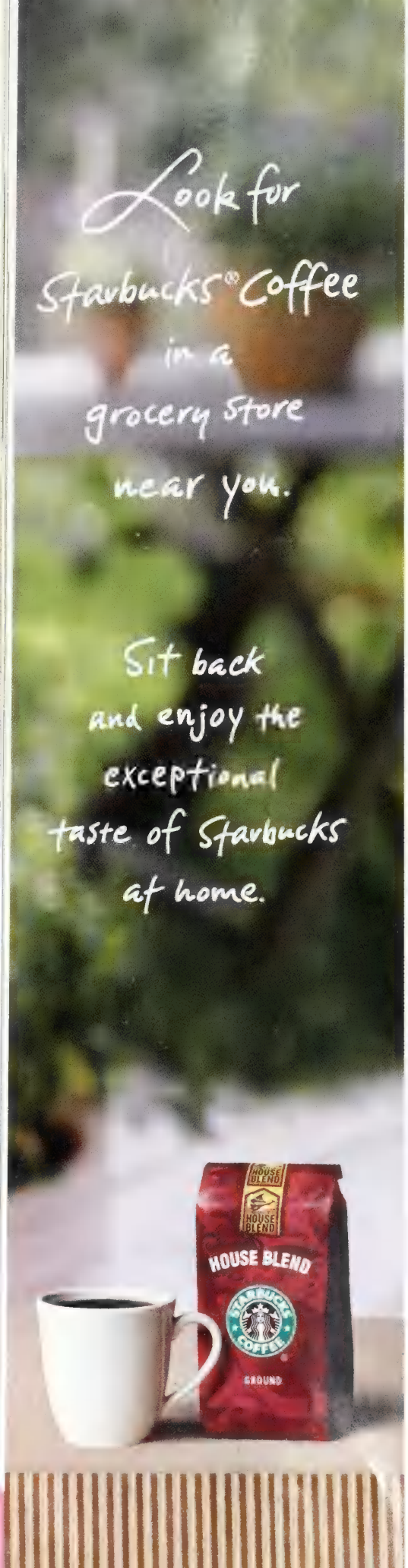
Portrait Lizzie Himmel **Writer** Carolyne Roehm





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tips Roehm Economics

- *Choose a date. If it falls near a holiday, confer with friends to avoid travel conflicts. If you are fêting someone, find two or three dates that suit the honoree first. If the group is large, call guests to reserve the date, and then follow up with invitations, which should include pertinent information such as date, place, time, and specifics about attire—women always want to know.*
- *Consider group dynamics. You want to stimulate conversation and avoid faux pas*
- *Select a theme. Birthdays and anniversaries are obvious, but why not celebrate the height of fresh corn season?*
- *For outdoor dinners, make sure you have plenty of bug spray, charcoal, lighter fluid, and citronella candles. And always have a backup in case of rain.*
- *Prepare in advance as much as you can, from choosing table linens to renting chairs and hiring servers, cooks, and bartenders for larger parties.*
- *When the entertainment (if any) arrives, discuss the flow of the evening with them as well as the musical selections.*
- *Establish how many perishables—fresh flowers, plants, and fruits and vegetables—you'll need, and schedule an appropriate time to pick them up.*
- *Three days before the dinner, do the nonperishable grocery shopping, leaving items such as fish, bread, and lettuces until the day of the party.*
- *Arrange large floral centerpieces the day before, smaller bouquets the day of.*
- *Prepare stocks, marinades, and pastry dough the day before. The day of, review menus, begin food preparation, set tables, add decorations, place the seating, bring beverages to appropriate temperatures, set out the bar, and give serving instructions to staff (if you have hired one).*
- *Take a bath and get ready to greet your guests! Set out canapés, finish preparing dinner, start the music, pour yourself your favorite cocktail, smile, and have fun!*

CAROLYNE ROEHM'S STRAWBERRY PIE

1½ c. all-purpose flour
5 T. powdered sugar
¾ c. (1½ sticks) unsalted butter, cut into small pieces
3 pts. strawberries, cleaned, stemmed, and hulled
1 c. granulated sugar
3 T. cornstarch
3 T. water
1 pt. whipping cream (optional)
1 pt. vanilla ice cream (optional)

Preheat oven to 350°F. Combine flour and powdered sugar in a bowl and blend in butter until mixture resembles coarse meal. Lightly press into bottom and sides of a 9-inch pie plate or tart pan, bake for 20 minutes until lightly browned, and set aside to cool.

Reserve one-third of the best berries for topping and put remaining two-thirds into a deep nonstick skillet. Toss with the granulated sugar and cornstarch, add the water, and crush with a potato masher. Bring mixture to a boil over medium-high heat, stirring continuously. Reduce heat and simmer, stirring, about 5 minutes, until liquid clarifies a bit. Pour into baked shell and arrange reserved berries on top. Chill in the refrigerator. Serve with whipped cream or ice cream. Serves 8.




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The National Kitchen and Bath Association held its annual Kitchen/Bath Industry Show & Conference (KBIS) in Chicago on April 4-7. House Beautiful editors previewed over 700 exhibiting companies and picked their favorites from the show.

housebeautiful this item AWARD RECIPIENTS

1. American Standard's Culinaire Stainless Steel Sink System
2. Dacor's Refrigerator Drawer
3. DuPont Corian's Custom Kitchen Vignette in Cocoa Brown
4. Kallista's The Michael S. Smith–For Loft Kitchen Island
5. Kohler's Harborview Double Utility Sink
6. Maytag's Jetclean II Three Rack Dishwasher
7. Moen's Revolution Massaging Showerhead
8. Sub-Zero's 36" Glass Door Refrigerator–601RG
9. Viking's 24" Wide Range
10. Whirlpool's Duet Washer & Dryer and Personal Valet

New Cultural Icons

Lincoln, Hearst Magazines and A&E have joined forces to celebrate the diversity and excitement of today's New Cultural Icons. A special publication and a unique series on A&E's Biography will look at the extraordinary individuals who are shaping the way we think and feel about the world around us. We invite you to experience the joy and passion of these individuals by tuning in to the gala week that will launch this program.

Monday, June 10–Jerry Seinfeld
Tuesday, June 11–Madonna
Wednesday, June 12–Rudolph Giuliani
Thursday, June 13–Samuel L. Jackson
Friday, June 14–Tim Robbins

Over the rest of the year, make sure to watch for the Biographies devoted to New Cultural Icons, presented by Lincoln.

Vote for your favorite Lincoln New Cultural Icon and enter for your chance to win!

To learn more about these figures, and to find out whom Hearst and Lincoln celebrate in the fields of film, music, art, literature, theater, fashion, food and design, we invite you to log on to www.biography.com/icons and start exploring the wealth of material available, including downloadable multi-media. In addition, you can vote for your favorite New Cultural Icon and enter a sweepstakes to win a two-year lease on a 2003 Lincoln Navigator, an all-expense-paid trip to New York, or other exciting cultural prizes. Visit now for details!

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Camp Jeep is moving to the beautiful Ozark Mountains near entertainment rich Branson, Missouri on July 25-27, 2002. The event offers three full days of four-wheeling, kayaking, outdoor concerts (featuring premiere acts), hiking, kids' activities and much more! This fun-filled weekend will conclude in spectacular style with a free picnic dinner, concert and fireworks display on Saturday evening. For more information or to register, visit jeep.com, keyword: campjeep, or call 1.800.789.JEEP.

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at East Hampton's Guild Hall. Curated by The Film Society of Lincoln Center / Richard Peña, Programming Director

The legendary Guild Hall in East Hampton, New York, is hosting an eight-part series devoted to classic and contemporary Italian films. The screenings will take place in the beautiful John Drew Theater. On Tuesday, July 9, following the screening of Caro Diario, the Italian Trad Commission will host an extraordinary party in Guild Hall's lovely gardens and galleries. This elegant evening will be a unique opportuni to view Guild Hall's permanent collection of artistic masterpieces. Invitations to this reception are limited and are available to film series patrons and subscribers. For more information call 631.324.4050.

SCHEDULE: All screenings held Tuesday nights at 7:30 pm at the John Drew Theater. $12 general admission, $10 Guild Hall Members, $80 Series Pass.

Jun 25 SANTA MARADONA, Marco Ponti (2001). A comic and elegant new film about soccer and a young man's coming of age.

Jul 9 CARO DIARIO, Nanni Moretti (1994). A funny, moving "diary" film by the man considered Italy's best contemporary filmma ITC Party follows screening.

Jul 23 8½, Federico Fellini (1963). A director loses his inspiration a retreats into his dreams.

Jul 30 THE WIDE BLUE ROAD, Gillo Pontecorvo (1957). A fisherman trying to save his family pays a terrible toll.

Aug 6 BREAD AND TULIPS, Silvio Soldini (2000). A magical fantasy midlife crisis and rebirth in Venice, the city of lovers.

Aug 13 UMBERTO D, Vittorio De Sica (1952). One of the peak momer of neo-realism, in a new print from Rialto.

Aug 20 MAMMA ROMA, Pier Paolo Pasolini (1962). A middle-aged whore dreams of better things for her son.

Aug 27 IGNORANT FAIRIES, Ferzan Ozpetek (2001). A woman discov after her husbands death, that he had a lover, and she's a he

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Antiques experts Leigh and Leslie Keno discuss the finer points of a leaping stag weather vane.

A QUICK GLANCE SKYWARD WAS ALL A FARMER needed to call the cows back into the barn. A sp ning, twisting weather vane told him many thing Winds from the north could bring an early frost winds from the south could herald the coming of spring; prevailing western winds were gentle, preferred for pla ing and harvest time. Equal parts function and insouciant art form weather vanes also served as landmarks for travelers.

Leigh Keno: This leaping stag weather vane is made of copper retains its original gold paint. It was probably made in the late 19t century or early 20th century.

Leslie Keno: To make it, the craftsman placed copper sheets ov a carved wooden model, then hammered the metal around the mo so that it would bend to match.

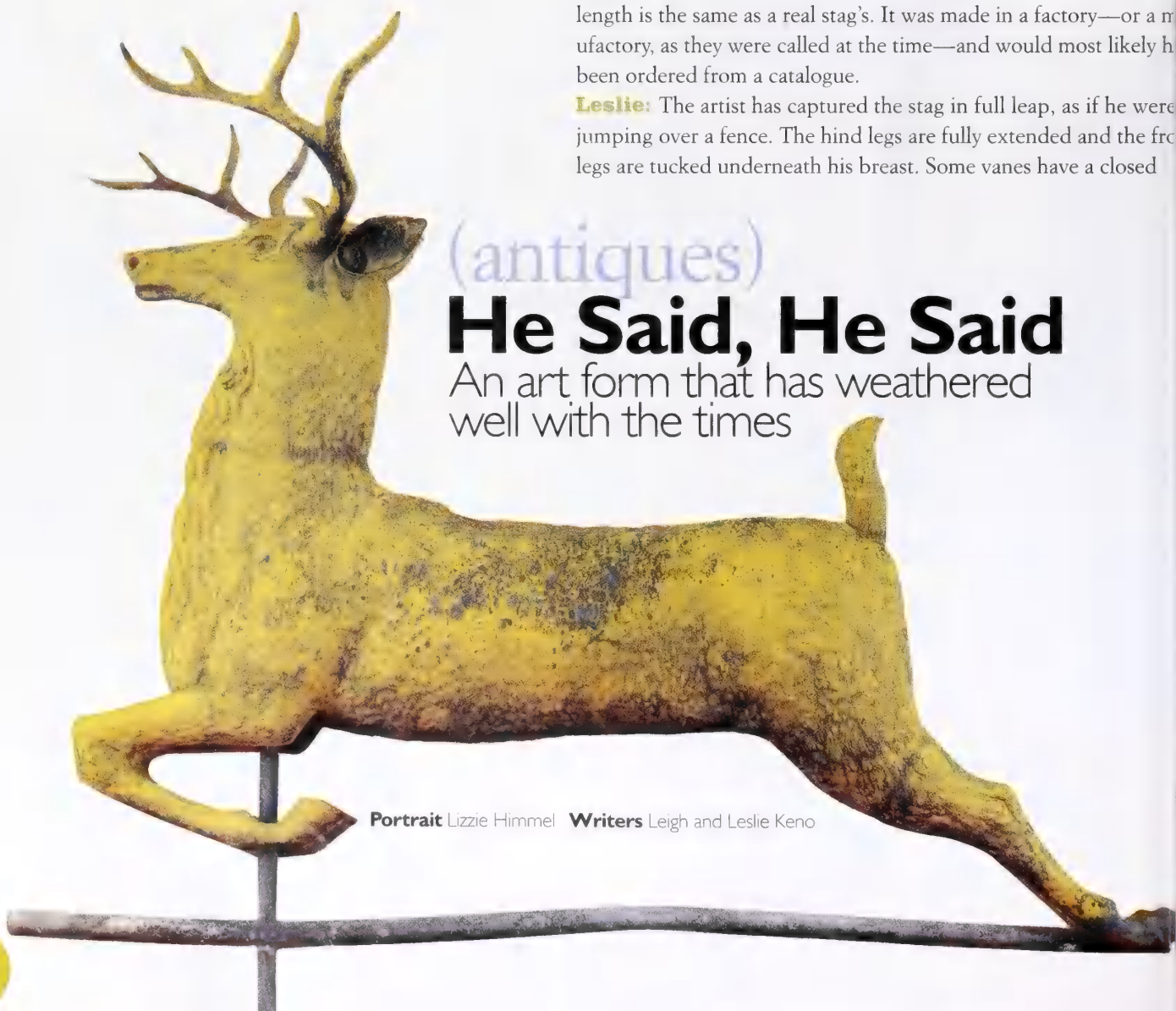
Leigh: Then it was coated with paint—although most other moc are gilded. The vane had to be perfectly balanced to point in the direction of the wind. Today, people often keep weather vanes ins to protect them and put copies on buildings in their place. This or surface is weathered a bit from being outside, but it has the patina that collectors look for. What's especially striking about this vane is its great size—almost four feet long. The proportion of width to length is the same as a real stag's. It was made in a factory—or a m ufactory, as they were called at the time—and would most likely h been ordered from a catalogue.

Leslie: The artist has captured the stag in full leap, as if he were jumping over a fence. The hind legs are fully extended and the fro legs are tucked underneath his breast. Some vanes have a closed

(antiques)

He Said, He Said

An art form that has weathered well with the times



Portrait Lizzie Himmel **Writers** Leigh and Leslie Keno



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space between the legs and the breast, but this one has an opening, which is preferable. It indicates the craftsman's skill and is more appealing aesthetically.

Leigh: While early vane makers often worked as itinerant artists, like some early portraitists, by the mid-19th century factories were producing weather vanes in mass quantities. Some of the more popular companies included Cushing and White, J. Harris, Snow and Co., J.W. Fiske, A.L. Jewel, and J. Howard and Co., all in New York or Boston. This stag is similar to vanes made by the Washburne Company, which took over J. Howard, and J.W. Fiske.

Leslie: Some collectors believe that factory-made vanes are not as desirable because there are others like them, but each factory vane is different because the metal was hammered by hand. If I owned one, I'd put it in a window to highlight its silhouette.

Leigh: You wouldn't see the details, though: while the light from the window would highlight the stag's silhouette, it would cast the main body in shadow. Some people mount vanes against plain walls or put them in a bedroom or kitchen, which is less formal than other rooms. One collector I know puts all his vanes in the middle of the room so that people can walk around them.

Leslie: This vane reminds me of a 16th-century Italian bronze, especially because the surface has never been disturbed.

Leigh: The finish is incredible!

Leslie: Without its original finish, it would be worth about $8,000.

Leigh: Because of its size and condition, it recently sold at auction for more than $80,000. The market for weather vanes has gone up dramatically, but you have to watch out for fakes. People specialize in replacing missing parts like antlers, legs, and tails and then matching the original finish. But some vanes with older patinas, usually horses and cows, can still be found for under $2,000. You just have to be sure you don't mind having some animals around the house.

"Some collect believe that factory-made vanes are not as desirable because there are others like them, but eac factory vane i different because the metal was hammered by hand."

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The September 11th Fund

NYCT The New York Community Trust

UNITED WAY

(designonline)

Illustrator Maurice Vellekoop **Producer** Mario López-Cordero

charlotte's web

Two quick fixes





The Veronique curtain on www.anthropologie.com is embroidered with a traditional French design; it will add a gauzy, feminine softness to any room.



A beautiful table can jazz up even the dreariest space. Charlotte found these cheery red-striped place mats and napkins on the recently redesigned www.restorationhardware.com.

ask betsy

Betsy Franklin, home services expert and editor of decorating bible *The Franklin Report,* tips off *HB* readers first

Q. *I have one phone line in my summer cottage and two teenage daughters constantly on the Web, but I still need to use the phone. What do I do?*

A. In many areas of the country, seasonal high-speed Internet connections are available through cable companies. If you subscribe to cable TV and your carrier offers Internet service, you can purchase or lease a cable modem from the cable company, which will create a cable Internet connection from the existing line. Subscriptions are monthly and cost about $45, depending on the speed of your connection, location, and cable package. Some companies waive connection or cancellation fees, as they are competing for customers. A hub, which sells for about $50, will enable more than one computer to use the same connection; keep in mind that the connection may be slower.

E-mail your home improvement or renovation questions to hbquestions@hearst.com or mail them to Ask Betsy, *House Beautiful,* 1700 Broadway, 29th floor, New York, NY 10019. Log on to www.franklinreport.com for home improvement resources at the click of a button.

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Summer sizzle from the Paris flea markets



Michael Bruno knows when he's found something special, like a set of Jean Royère wicker furniture that once stood in the designer's home in Brittany. It and other summery pieces will be offered to *HB* readers in an exclusive sale June 20 and 21. Log on to **www.1stdibs.com** and use code 1944 to bid on your favorite.



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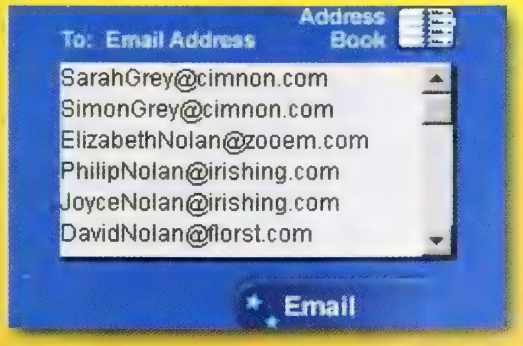
1950s rope chandelier, $450.

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(editor's page)

Everyone Outdoors!

Designing and decorating your garden goes way beyond planting

DURING A WEEKLONG, multimedia search for gardening tips, editorial assistant Tori Mike and I discovered how much we have to learn about building a beautiful, able garden. Here is a short list of our orite dos and don'ts. • Formal land-apes are for symmetry lovers. But well-signed asymmetrical gardens only *seem* ndom and natural; they're just as orga-ed as more rigid, graphic designs. Infuse order by defining boundaries th fences and stone walls. Also include ths and a terrace, which provide move-nt and a stage. • Formal gardens work st around a focal point like a fountain, lpture, body of water, imposing tree, or up of plants. A buttoned-up symmetri- landscape on a craggy mountain slope l look precarious. • Asymmetrical gar-n designs work best near structures t lack symmetry. A free-form garden a boxy piece of land will look messy. Gardens should appeal to all five senses. vote space to a vegetable garden, in-de a water feature, install a birdbath, x in strongly scented flowers like jas-ne, and plant tactile specimens like ntain grass. • Good landscape design bout variety and balance: consider or, density, size, and shape, and keep mind that contrasting plants stand out. Dark-colored plants and flowers appear avier than whites and pastels. • A tall e needs an equivalent mass to balance it: nt another tree of similar height or add orizontal feature like a wall, hedge, or dy of water that's as wide as the tree is . • Make paths more than just a means get from here to there: place plants in y-to-touch-and-smell spots along the y. • Create an exciting garden "skyline" incorporating raised beds, pedestals, d containers that lift plants, flowers, d small trees up, up, up. • Make the ryway to your garden magical and iting. • To make a dramatic statement, x large-leafed plants, which look best d grow better in containers, with smaller ieties. —M.M.



[left] Decorator Justine Cushing stands in a "doorway" carved in a privet hedge. [facing page] A portrait of Cushing's grandmother hangs in her mother's bedroom. The green-and-white desk and chest of drawers are family heirlooms. The curtain fabric is Tamarind by Osborne & Little; the needlepoint rug is from Gracious Home.

Photographer Eric Boman

Writer Christopher Petkanas

Producer Senga Mortimer

Past Perfect

Three generations of decorating make a mother-daughter house both classically modern and steeped in nostalgia



"The idea of parting with any m



NO THREE-STORY A-FRAME HAS EVER SPOKEN SUCH volumes about solid family values. Sharing it are two Justine Cushings, mother and decorator daughter; many of the furnishings, objects, and works of art once belonged to the elder Justine's father-in-law, Howard Gardiner Cushing, a painter of Orientalist fantasies who was a big success in Newport before his death in 1917.

The interiors have changed little since the house was built in 1963 in Southampton, New York. Wedding the crocheted coziness of Sister Parish to the zebra-striped chic of Billy Baldwin, the decoration looks as fresh and relevant as it did when the upholstery was carried through the front door in a killingly sophisticated version of a rustic Indian cotton. The pieces remain, and so does the fabric. Like Jacqueline Kennedy, who was famous for simply duplicating the soft goods in her Fifth Avenue apartment whenever they wore out, the younger Justine has replaced her Hamptons curtains in a rough Schumacher linen more times than she can remember. "The idea of parting with that linen—or any other material I love—makes me shudder," says the decorator. The living room's Indian cotton is also an exact repeat.

The house was built on the footprint of a 1909 garage with chauffeur's quarters upstairs. The original

erial I love makes me shudder"





The rooms have changed little i



9 years

[left] Surrounding the mahogany pedestal dining table are reproduction chairs with caned backs, the seats made interesting with slipcovers. The painted panels are by Howard Gardiner Cushing. [below] The armoire once stood in the Ledges, the artist's home in Newport, Rhode Island.

building served the Shingle-style manse across the street, where the elder Mrs. Cushing spent summers as a child, her every wish granted by an army of servants. Local regulations were so relaxed in the early 1960s that mother and daughter were able to raze the old annex and obtain a permit for what was officially called a pool house. The women were so trusting of their architect, Alexander McIlvaine, that they never paid a single site visit. When they were handed the keys and had their first walk-through, they were not disappointed.

For more than 30 years, the younger Justine has conducted a small design practice in Manhattan. Unwaveringly anti-fashion in her approach to decorating, she champions continuity as a guarantor of family integrity and the comfort of the familiar in daily life. The Ledges, her grandfather's mid-19th-century home in Newport, supplied her with an American penwork table, a passel of delicate caned chairs, and a very respectable carved mahogany hall table—"made





not so respectable," she says, "when I got out the w
paint and slapped on a Formica top to adapt it for
door dining." Also courtesy of the Ledges and origi
to it is a quantity of beguiling green-and-ivory-paint
"cottage furniture," made in Boston by Hennessy &
Co. and charmingly detailed with trompe l'oeil mol
ing, paneling, and keyholes. Determined to move in
the moment the new house was completed, Cushing
purchased everything for it as it was going up, close
consulting McIlvaine's plans to tell her what would
fit where.

"I gave all six bedrooms the same plain, hardwo
ing basics," says Cushing, who bought many of the
nishings at Hildreth's, the small-town department s
on Main Street in Southampton. Each room contai
modest white-painted bureau, a simple picture-fra
mirror, and a couple of wooden whatnot boxes—pi
for the ladies, blue for the men. If that doesn't prep
a house guest for a sliced chicken sandwich and a t
glass of iced tea by the pool, nothing will. ●



VINTAGE

A furniture dealer buys a classic **Hollywood** house and becomes one of her own best customers



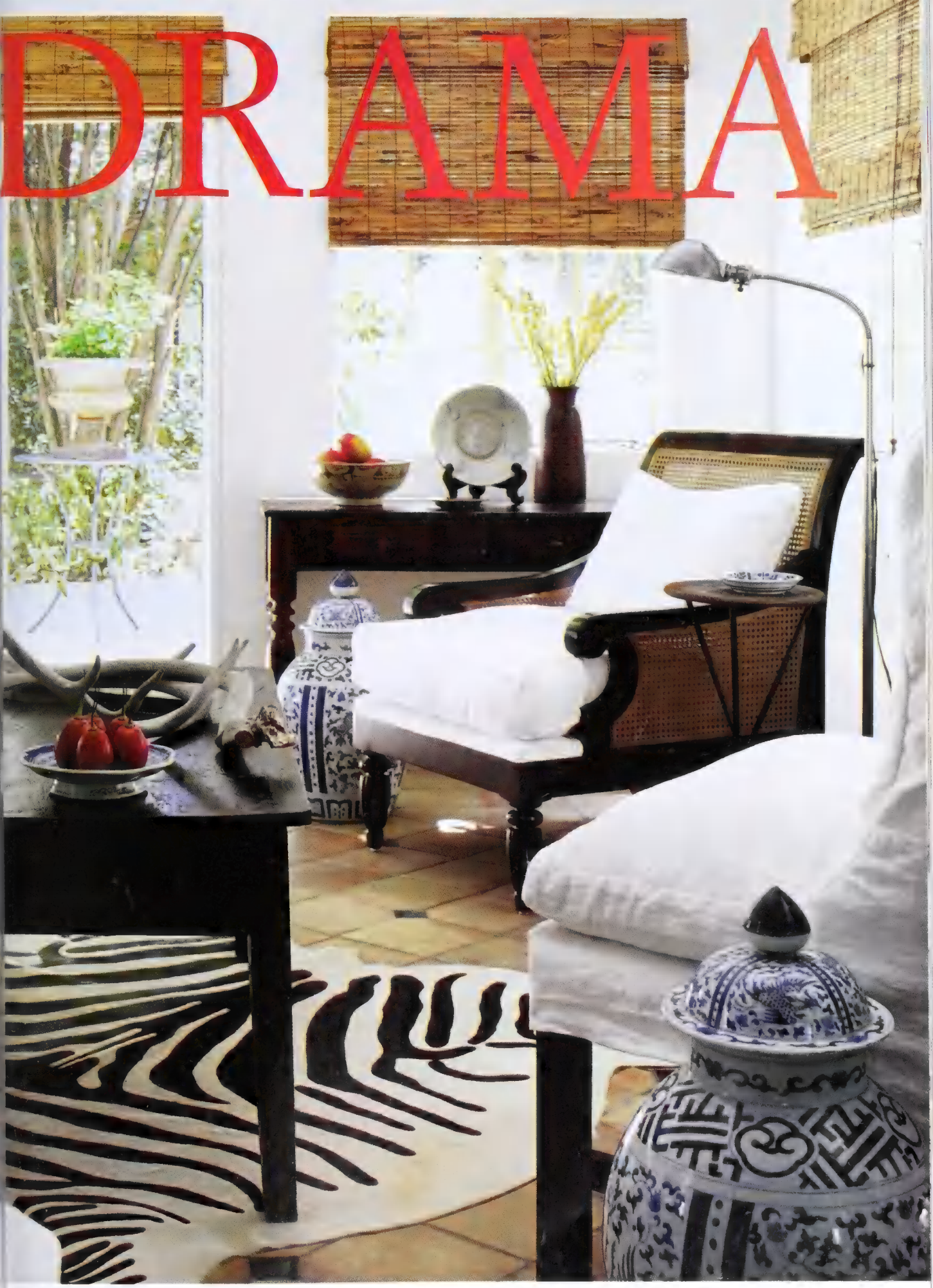
A caned armchair and zebra-stenciled cowhide rug give the family room a British Colonial flavor. The coffee table was inspired by a French farm piece; the Bella sofa is deep enough to double as a guest bed. All the furniture is from Pottobello.

Photographer Jeremy Samuelson

Writer Christine Pittel

Producer Miguel Flores-Vianna

DRAMA



[left to right] A striped cotton from Sommer Textiles covers the settee in the sitting room. Jude Scarboro with daughter Jennifer Fink, who holds son Jackson Henry. [below] A bench modeled on an English church pew and a pair of bone-inlaid chairs from India surround the Kennedy table in the breakfast room.

WHILE MOST WOMEN SWOON OVER THE SWASHBUCKLERS IN OLD HOLLYWOOD costume dramas, Jennifer Fink lusts after the furniture. "I'm constantly scrutinizing a refectory table or wrought-iron light fixture instead of paying attention to the story line," says Fink, who turned her personal Tinseltown fantasy into reality by opening a shop that features tables, chairs, and sconces of her own design. Today stars such as Renee Zellweger and Madonna flock to Postobello, which means "beautiful room" in Italian, but all one has to do to see how the pieces from the showroom work together is step into Fink's own home.

Located in an old Hollywood neighborhood where Rudolph Valentino, Carol Lombard, and Judy Garland once lived, the 1923 Mediterranean-style house was in good shape when Fink and her husband, Jonathan, a film producer, bought it two years ago. Although they left it untouched architecturally, decorating was another story. The previous owner had stenciled all the walls, and in many of the rooms had hung heavy damask curtains. Fink pulled down the curtains, painted the walls white, and stained the floors dark brown, setting up "a strong contrast that created a sense of drama in the rooms even before I brought in the furniture," she says.



The pieces are mostly Postobello designs, characterized by robust silhouettes and a distinctive dark finish. "I think of my style as a marriage of feminine and masculine," says Fink. "There's a softness in the lines, yet a strength in the scale. My dining room table, for example, has a three-inch-thick top, and the turned legs are at least five inches in diameter." Chairs and sofas throughout the house



An armless wing chair and Bell dining chairs are used at the Whitley table; the iron lantern is another Postobello design. Prints gain scale and impact when massed in a group of 12.



[left] Blue-and-white Chinese porcelain is an age-old accent for dark wood, in this case an ebony-black Medici chest and beveled round mirror. [above] The gateleg table's turned legs echo the posters of the Jackson bed; Fink made the lamp from an antique ginger jar. [facing page] Delicate touches in the bathroom include an ethereal linen curtain that can be thrown in the washing machine and a whimsical Venetian chandelier. For more details, see Resources.

are made of the same dark wood and are usually upholstered white linen. "I could happily cover everything I own with lin and I also hang it at the windows when I choose to bother wi curtains. Linen always feels fresh and airy."

There are no colorful floral prints anywhere. "My daughte I don't like the sort of upholstery you're liable to get tired of, Jude Scarboro, Fink's mother and the co-owner of Postobell you want flowers, put them on the table." Scarboro worked interior designer in the 1970s; her daughter pulled her back i field after abandoning her own career as a psychologist. "I've a frustrated decorator from the time I was seven," says Fink. would close my bedroom door every week and rearrange all furniture."

Both woman were at loose ends when Fink proposed goin business together in 1994. "At first, we were buying old furni and refinishing it, but we couldn't find enough of what we lik so we started designing our own," says Scarboro. "Jen and I alike. We'll pass a sketch back and forth until we've worked the details." Scarboro shepherds each piece through the cons tion process and then Fink puts the prototypes to the test at A coffee table has to stand up to the onslaughts of her year-o armed with crayons. A dining chair should be comfortable er for lingering over a three-course meal. Only then is a piece p nounced finished. "If you are going to invest in a beautiful ta says Fink, "you want to be able to pass it down to your child



Photographer Hugh Stewart

Writer Christine Pittel

Producer Senga Mortimer





Into t

Designer Tom Fleming heads to his **Mai**



[left to right] Tom Fleming with Maine's favorite meal. Guests stay in the refurbished boathouse. An alfresco pondside lunch.

Woods

ttage for a little summertime R & R

LIKE MANY DAYDREAMERS, Tom Fleming likes to peruse real estate ads. For years, this partner in the blue chip Manhattan design firm Irvine Fleming Bell would routinely flip through the pages of *Down East* magazine, luxuriating in rustic fantasies almost as if he were reading a novel. Then one day a particularly tempting description prompted him to make a phone call. The agent who answered said, "Do you have a picture in your mind of a little cabin beside a pond in the Maine woods?" Well, yes. "This is it," she declared triumphantly.

Fleming and his companion, Jack Hagstrom, flew up to take a look. "As soon as she opened the front door and we saw that big stone fireplace, we were hooked," says Fleming. "I started measuring." That was Saturday morning. By Monday night the deal was done. A cabin like this—or "camp," in Maine parlance—was where generation after generation would rough it for a few idyllic weeks each summer. Fleming and Hagstrom's dated from 1902 and was typically primitive and unimproved; it had no septic system or even a well (the previous owners pumped in water from the pond). The rooms were open to the rafters and the walls were basic board-and-batten. "In fact, you can see through in a few places," says Fleming fondly.

Aside from adding plumbing, the new owners had no intention of tampering with the camp's character. The paneling in the living room is original knotty pine—the look that launched a thousand rec rooms—and Fleming simply carried it through to spots where it had never quite been finished. He made a few small improvements, installing a wood-burning stove in the kitchen and pushing a wall out three crucial feet to accommodate two cooks; he also expanded the two bedrooms without sacrificing their cozy quality. Before he had spent even one night in the house, Fleming added a Maine mainstay: a screened porch for black-fly season. "I'm a big believer in porches," he says, "and when I buy porch furniture, I invariably upholster it all the same. Usually it's stripes—green and white, blue and white, red and white, whatever. That says summer to me."

Decorating the rest of the house was a breeze. Like most designers, Fleming keeps pieces

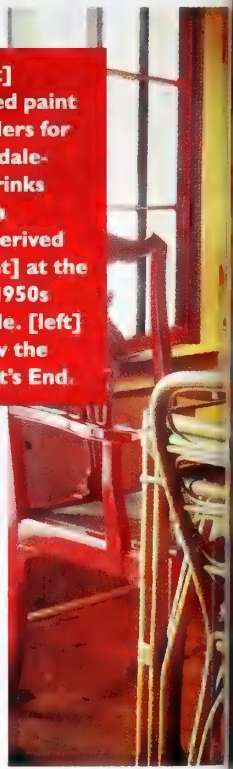


The sitting area's loveseat is covered in red-and-white cotton ticking from Waverly. Old quilt remnants were made into cushions for the rattan armchair.









[above left] Chinese-red paint does wonders for a Chippendale-inspired drinks table and a similarly derived chair [right] at the head of a 1950s rattan table. [left] Trees show the way to Wit's End.

[left] The writing table with a white crackle-paint finish was found in a junk shop. [right] Guests tend to head straight for the hammock at naptime.

[left] A mercury ball hangs from the porch ceiling. [right] An English settle stands behind the kitchen table.

[above] In the living room, vintage Indian clubs and sawed-off table legs turned into candleholders line up on the mantel shelf; an old leather trunk serves as a coffee table. [right] "State of Maine" plates hang over a vintage American drop-leaf table in the kitchen. [left] The view from a canoe.







[clockwise from above] Drinks on the dock. The slipper chair is covered in a Lee Jofa plaid. A vintage chenille bedspread in the master bedroom, seen through a window.

tucked away in storage. "If you save things, you wind up with collections, like the baskets that are now hanging in the kitchen," he says. Most of the furniture has already been through several incarnations. For example, the sofa in the living room was bought for $36 at auction decades ago, resided in Fleming's first house, eventually moved up to the attic, and has now retired to Maine, reincarnated with a jaunty wool tartan slipcover—another Fleming favorite. "I like things that aren't fussy, like a straightforward plaid." But perhaps not everyone would put a blue-and-green tartan sofa in the same room with a Chinese-red side table and a big, bright turquoise lamp. What makes it all work? "Confidence! I've seen more rooms ruined because people think things should match. When you like something, buy it, because you will find a place for it. It's that casual accumulation of objects that makes a room feel right."

Friends are an essential part of the couple's weekends, so Fleming turned a boathouse into a guesthouse by adding a bathroom, whitewashing the walls, and carting in some comfortable furniture. Everyone who visits feels right at home. "I'm a rather high-strung person, awake at 5:15 in the city and immediately on my way, but up here I can relax," he says. "Quite often I'll be walking along and stop in my tracks, wondering for a moment what day it is. What I'd really like to be able to do is come up here and not know when I'm going back."

In the former boathouse, guests curl up on a recamier bought 30 years ago from a New York antiques shop. Fleming slipcovered it in Four Seasons toile from Brunschwig & Fils. For more details, see Resources.



DRAKE'S PASSAGE

A peripatetic Brit is seduced by L.A.'s sunny clime

Photographer Tim Street-Porter **Writer** Christy Hobart





g page] At her home in Hollywood, Barbara Drake takes full advantage of indoor-outdoor living. She designed the
ard's Andalusian-style fountain, which was painted by Jane Benson. [this page] In the breakfast room, a flea market
ng of an aloe plant hangs above a marble-topped buffet from Pom Pom.

[left to right] Drake designed the coffee table and the pillows on the living room sofa, which is upholstered in a stripe from F&S Fabrics; the objects and accessories were found during her travels to Kenya, Morocco, China, and Indonesia. Dining chairs from Pom Pom are covered in a stripe from F&S Fabrics; the metal cabinet is from Blackman Cruz.



"People live eclectic lives. That should be reflected in their homes"



IN THE NORTH OF ENGLAND, WHERE BARBARA DRAKE GREW UP, "THE PREDOMINANT COLOR WAS gray, from the weather to the walls." Not so in her bright and lively Spanish-style digs in Hollywood, which she came upon after years of open-minded wandering. "I'm a traveler and a collector," says Drake, an army brat who moved with her family to Africa, then later spent time in Asia and Australia. "But the more you collect, the harder it gets to travel. I got to a point in my life where I could have gone one of two ways: either settle down and get a house, or continue traveling." Juggling her career as a production designer with her constant globe-trotting was proving difficult, so she decided to buy a Hollywood casita in 1997. "This is the first time that I've brought everything I've collected together in one place."

Not surprisingly, the decor of the house is hard to pin down. "I like to mix," Drake says. "I don't like seeing all 1950s or all Art Deco. People live eclectic lives and have different periods in their lives. That should be reflected in their homes." So a broken chair with a "French Louis sensibility" that Drake found on a studio back lot is now fixed up, upholstered in a Moroccan fabric and occupying a prime spot in her living room. Adding atmospherics are pieces of French and Moroccan outdoor

furniture, a bold painting by an Aboriginal Australian, and a pair of oils of Hampstead Heath. The rug is Berber; the daybed in the middle of the room is vintage Drake. "I based the look on a 1920s French design. It's perfect for the room. I didn't want a couch here because I wanted the room to feel more open, to flow."

The entire house, in fact, flows easily, but it wasn't always so. "The house was very grim when I first saw it," she remembers. "All the windows were barred, and the wood floors were carpeted over." Up went the carpets and off went the bars. Unnecessary interior doors were removed, and tiny windows gave way to French doors. "I like to open everything up, and I wanted access to the exterior. That way you have a ready involvement with nature, with plants." Drake sees the house and garden as "all one and the same." Indoor-outdoor living, she says, "is very calming. The breeze that flows throughout the house gives my home a tactile sensation."

The garden, which was partially covered in concrete when Drake and her partner, journalist



[above] Drake designed the main garden's fountain and plantings. [right] The chair and table in the bedroom are flea market finds; Drake bought the painting in Morocco. [far right] The cactus table lamp on the kitchen table is by Noble Richardson Designs.





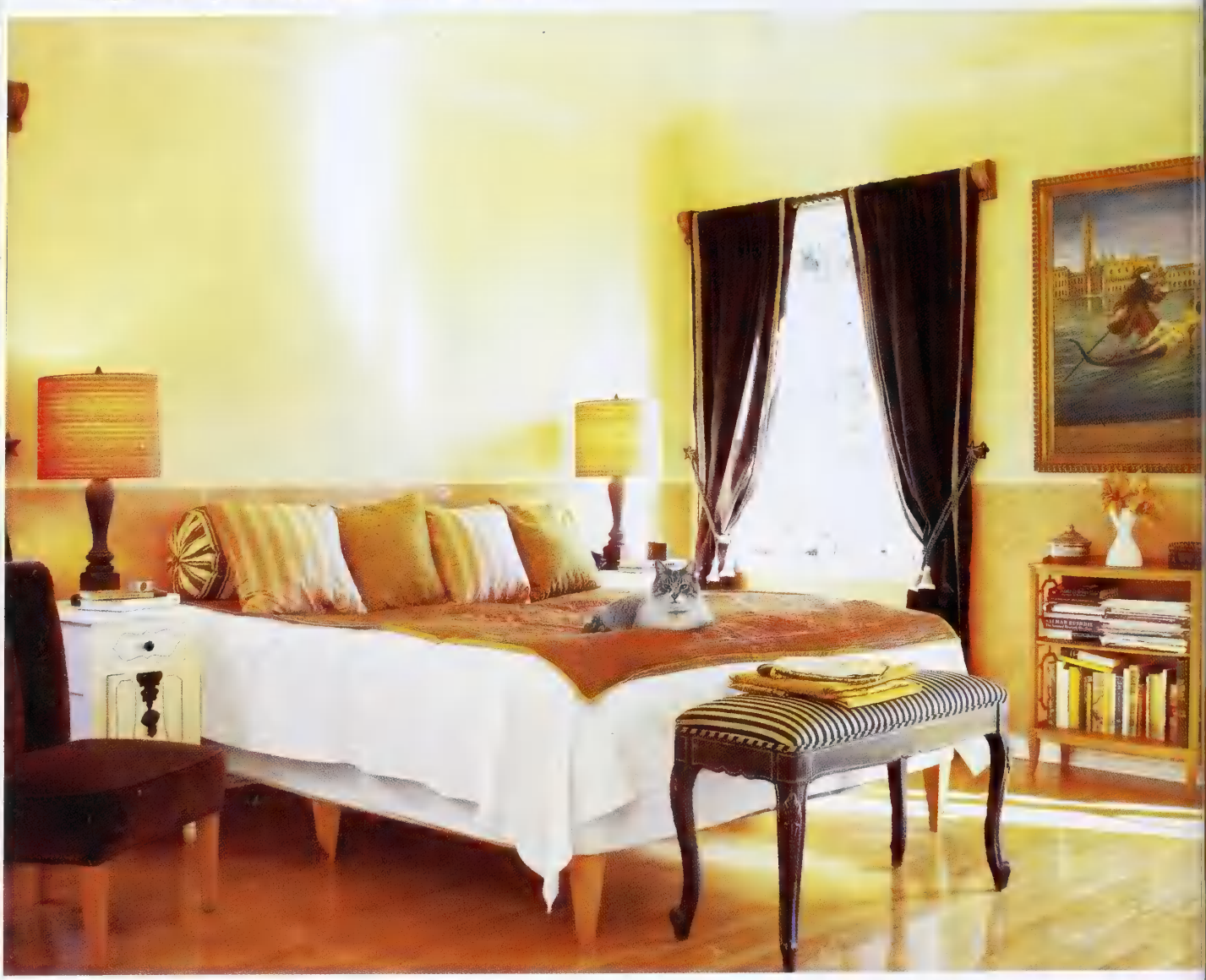
[left] Drake designed the studio's coffee table; the screen is from the Fainting Couch. [above] A frilly iron gate abuts a brightly painted doorway. [right] The living room's sconces, fire screen, and black leather chaise were designed by Drake; the cushions are covered in an African fabric.







[facing page] The kitchen chairs are from Scavengers Paradise; Drake bought the ceiling lamp and blue courtyard tables in Morocco. [below] The bench in the bedroom is from the Fainting Couch; Drake designed the chair, pillows, lamps, and lampshades. For more details, see Resources.



"I like to open everything up, to have a ready involvement with nature"

Peter Huck, bought the property, is not what one would expect from an Englishwoman. "I very much believe in working w the environment," she says. "All the plants I brought in are drought tolerant. I'm very upset by the amount of water spent o English-style gardens and lawns here." In her "slightly surreal" garden, miniature pomegranates, cactuses, succulents, and euphorbia take star billing. "Unlike an English garden, which dies back in the winter, there's always something happening her

A natural sensuality pervades both house and garden. Part of the effect is the result of the bold colors Drake uses. "Blue is very much about healing," she says of the color that greets visitors at the front door. "Yellow, used with black, reminds me of Africa. And the green and aquamarine in the kitchen are about vitality and life." In the bedroom, two tones of orang a stronger color on the bottom half of the walls and a paler hue on the top and ceilings—bring to mind lazy vacations in Greece. "It's extraordinary that in the middle of a big city you can create an environment that appeals to all the senses. I hear the water from the courtyard fountain, I feel the breeze coming through the house, I have the visual impact of color, and I can taste what I grow in my food patch." What could be further from the dull gray of northern England?


Tapioca
Chicorée
Vermicelle



The back lawn and house-wide deck ar
completely secluded. Both the zin
topped picnic table and folding Frenc
park chairs are from Mecox Garden



Photographer Oberto Gili

Writer Elaine Greene

Producer Miguel Flores-Vianna

[left] A mosaic table from Italy on the deck. [right] The master suite's 1940s French table has a base of iron hoops joined by big circles of amber glass. [below right] Client Jeanne Greenberg Rohatyn and her son, Alexander. [below left] In the study/guest room are numerous metal-frame pieces, including a campaign bed.



Brown Beauty

A tawny palette helped decorator Diana Viñoly bring sophistication to a conventionally cheery beach house





A comfortable reading corner in the living room is furnished with an adjustable-back French chaise from Rooms & Gardens, a lamp found in Paris, and an antique Spanish table. Painting by Donald Baechler.





"Everywhere I live is a place for art and has to be discreet so the works will show"

ON A SECLUDED THREE-ACRE PROPERTY BLESSED WITH BIG TREES AND ld roses, a young banker bought a beach house that had been enlarged aphazardly over the years but retained an endearingly raffish appeal. bachelor, he hired a decorator and furnished his place in a few weeks, llowing the traditional style of the East Coast summer resort with versize sofas, lots of blue and white, and plenty of awning stripes.

Then along came love, in the form of a woman whose "inner alette," as she describes it, is "tones of brown, especially chocolate, nd mauves," and whose preferred ambiance for the country house ne was marrying into was "bohemian, a little bit Asian, a larger bit 930s and '40s French." She adds, "I felt the furniture should be naller, more delicate, more feminine."

Jeanne Greenberg Rohatyn, New York dealer in emerging art, aughter of a St. Louis art-dealer father, and consummate "visual erson," found her new husband, Nicolas Rohatyn, entirely agreeable a redecoration, and increasingly involved in it himself. On their oneymoon they dove right in when they got to Paris and bought rt Nouveau bedroom furniture and Jean Royère sconces for the ountry dining room.



[top] The party-friendly living room includes two generous sofas and many chairs. Painting by Augusto Arbizo. [above] The dining room is characterized more by texture—a bare brick floor, rush-and-metal chairs—than by color. The painting is by Ellen Gallagher. The curtain fabric is from Rogers & Goffigon.



"I felt the furniture should be smaller, more delicate, more feminine"

Decorator Diana Viñoly, who had worked with her architect husband, Rafael Viñoly, on a revision of Nicolas's bachelor apartment after he married, was engaged for this project as well. Designer and client were friends long before they worked together. "Jeanne and I are aesthetic twin spirits," Viñoly says. "Our tastes in color and style coincide so well that I never hesitate to show her something." Yet one matter had to be settled at the outset. Jeanne says, "Everywhere I live is a place for art and has to be discreet so the works will show. When Diana pointed to the fireplace wall and said, 'We'll put a beautiful big mirror here,' I had to tell her, 'No, Diana, this is an art wall.'"

Jeanne Rohatyn prefers white backgrounds to set pictures off, so all the downstairs walls are painted a warm off-white. Floors in these rooms are either bare wood or brick or covered in earth-toned textiles such as the living room rug, a 19th-century piece from Mauretania made of natural fiber woven with leather. Coarse canvas was used to reupholster a sofa that was saved from the original decorating scheme. The sofa opposite is an old L-shaped Provençal classic with a base, back, and sides made of woven rope; Viñoly found the upholstery fabric in her native Argentina.

Because the brick-paved dining room frequently blazes with the colors of summer clothing and summer food, it is minimally and darkly furnished with an Indonesian table, a set of rush-and-metal chairs made in France in the 1930s by Colette Gueden, and a stained oak buffet. Jeanne sought an entirely different, unmistakably romantic aura for the master suite—a bedroom with an adjoining sitting room. These large interflowing spaces, at least 30 feet in combined length, are treated as one with handmade wallpaper and whitewashed wood floors throughout. The palette is soft white and blue-gray, the quietly luxurious spirit shaken up by one showstopper: a circa-1940 French glass-topped coffee table in the sitting room made of gilded iron and bold circles of stained glass. A set of white-painted lattice chairs and bedside tables bought in Paris are thought to be early Josef Hoffmann pieces.

Early-20th-century European furnishings and moody colors are not usually the fundamentals in an American beach house, but to this unusual decorator-client duo, they were inevitable. In no other way could the rooms have been so satisfyingly personal. ●



A soft, leafy wallpaper by SJW Studios from Kirk Brummel links the two rooms of the master suite. [facing page] The bed linens are by Madison Avenue Linens. [this page] Lattice chairs in the sitting room are Paris finds attributed to Josef Hoffmann. For more details, see Resources.

splendor in the grass

When it comes to decorating outdoor spaces, designer Suzanne Rheinstein has a green thumb



[left] Suzanne Rheinstein in her Los Angeles garden. She wears a brooch by Tony Duquette. The Josephine armchairs and cushions are from Murray's Iron Works; the Harris café table is by McKinnon and Harris at Jansen et Cie. The vases are from Rheinstein's store, Hollyhock. [right] The chaise longue and Safari chairs are by Barlow Tyrie; the Moravian star is from Paul Marra Design.

Photographer Ericka McConnell

Writer Julia Szabo

Producer Miguel Flores-Vianna

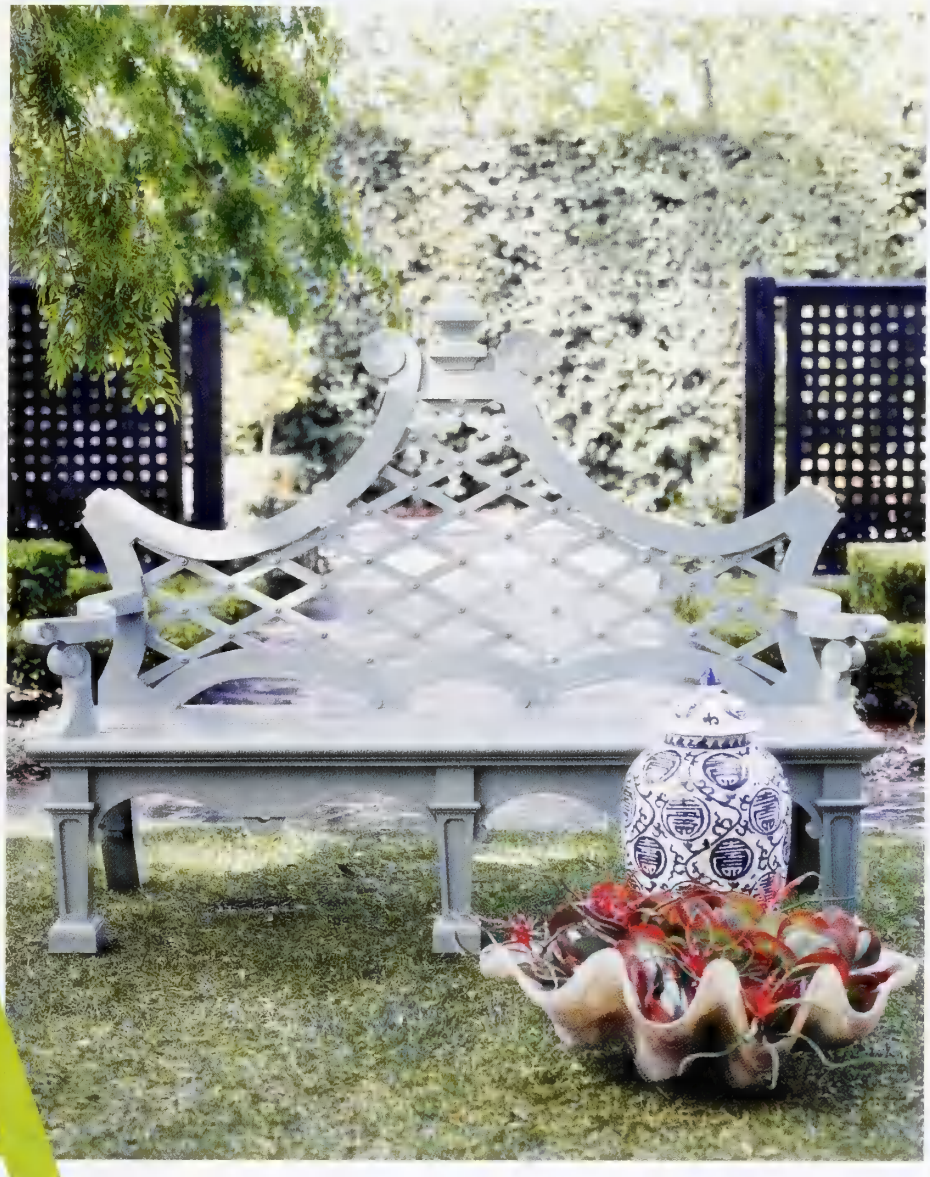












At her store Hollyhock in Los Angeles,

nne Rheinstein sells everything from antique wicker armchairs to copies of Tony Duquette's famed rock-crystal votive holders. even the brand-new comes with a vintage veneer, such as one of the store's current bestsellers, an iron outdoor table that's a ca of an antique original in Rheinstein's Hancock Park garden, where the photographs on these pages were shot. "I'm not ested in a look that stays the same year after year, untouched by time," says Rheinstein. "I believe in setting an atmosphere fine furniture, old and new, indoors and out." Garden designer Art Luna, a close friend whose store is located next door Iollyhock, agrees. "Don't worry about your garden looking too precious," he advises. "And don't let your design sense just because you've stepped outside." Both experts gave *House Beautiful* their tips on how to make any garden setting blossom.

ng page, clockwise from top left] The Lismore (left) and Chinese Chippendale dining chairs are by Chelsea Excentrics at Janus et Cie. bamboo chairs and wicker pillow are from Hollyhock; the print pillow is by Kathryn Ireland. From left, the stool is from Hollyhock, arge table is from David Sutherland, and the small table is from T. Bartlett at Janus et Cie. The Chinois sofa is from the Water inth Collection at Nancy Corzine, the stainless-steel chairs and thatch umbrella are from Brown Jordan, and the Indonesian grass ets are from Paul Marra Design. All pots are from Inner Gardens; plants are from La Cienega Nursery. [this page] The Chelsea Seat h is by Chatsworth Carpenters at Janus et Cie. The Chinese jar is from Hollyhock; the shell planter was designed by Tony Duquette.



Material World

- *"Resist the urge to use plastic furniture, even though it's temptingly inexpensive," says Rheinstein. After all, cheap plastic furniture is cheap and plastic.*
- *For a one-of-a-kind vintage feel, "think Virginia Woolf taking tea on her lawn": one solid antique garden bench can make a world of difference in even the smallest outdoor space. Lightweight wicker, rattan, or bamboo pieces are not only historic favorites, they move easily to a covered porch or indoors in inclement weather. As for wear and tear, "You don't have to keep everything pristine," says Luna.*
- *For a sturdy option, teak is the best bet. It can handle the elements and acquires a silvery gray patina that grows lovelier the longer it's left outside.*

"Resist the urge to use plastic furniture even though it's temptingly inexpensive"

Do It Yourself

- *Rheinstein painted a favorite old iron table in chartreuse-and-black stripes and deliberately avoided rustproof paint. "I like a bit of the patina showing through the stripes," she says. Unify a motley collection of furniture by painting pieces the same color. Painted vintage metal furniture also weathers storms and ages gracefully.*
- *"I love decorating with lanterns outdoors," Rheinstein says. "I have old ones made of tin or painted wood that I store in the mud room when they're not being used."*
- *Avoid glass tops on metal-framed outdoor tables—they're magnets for dirt. Rheinstein suggests stone or painted-wood tops.*
- *Personalize outdoor furniture with custom cushions made of weather-resistant fabrics such as Sunbrella, Dralon, or Giati; fill them with quick-drying urethane foam that resists sog and mildew. Pipe the cushions in a contrasting color. "White with black piping is classic," says Rheinstein. "But pink piped with chocolate brown is chic."*
- *Make removable pillow covers with printed beach towels and Velcro.*
- *"Umbrellas add oomph to your garden," Rheinstein says, "whether it's a fancy thatched palapa or a colorful and inexpensive plastic number from Target."*



ing page] The ladder-back bench is by McKinnon and Harris at Janus et Cie. The Peacock table is by Chatsworth Carpenters at Janus ie. The armchair is from the Haga Collection at Karl XII Swedish Antiques. The antique pedestal is from Inner Gardens. [this page] Chinese bamboo chair and the striped metal table are from Hollyhock; the pillow is by Kathryn Ireland. The shell planter was designed ony Duquette. The Roma bench and cushion are by Murray's Iron Works. The towels are from Ralph Lauren Home. All pots are from r Gardens; the plants are from La Cienega Nursery. All plant arrangements are by Art Luna. For more details, see Resources.

Farm Fresh





[left to right] Peter Vaughn on the screened porch. On a little-traveled road, the 1802 house stands behind maples almost as o

A couple adapts 200-year-old rooms for 21st-century weekends without sacrificing architectural integrity

Photographer Eric Boman **Writer** Carola Kittredge **Producer** Miguel Flores-Vianna



The glassed-in porch serves as the informal dining room. The 18th-century Windsor chairs with curved stretchers are from White Oak Plantation in Yulee, Florida. The American Empire chest of drawers once belonged to Jim Williams of *Midnight in the Garden of Good and Evil* fame.

[above] A striped fabric bought in Venice complements the preexisting mural. The rug is from L.L. Bean. [below] A common cupboard was slicked up with red paint.



PETER VAUGHN AND HIRAM WILLIAMS BOUGHT COBB Hill Farm in northwestern Connecticut three years ago at the height of the tear-it-down-and-build-a-McMansi trend. But the unpretentious 1802 house on 66 acres w just right as is. The farm, the two Manhattanites realize had a spirit of its own, which they were determined to nurture.

Vaughn, who holds a degree in architecture and once worked as an int rior designer for Robert Metzger and Parish-Hadley, produces and marke the Albrizzi line of home furnishings; Williams is an investment banker w once studied architecture. Every change, the pair agreed, had to be true t the old farmhouse. Working completely "within the parameters of the exi ing footprint," Vaughn sought ways to enlarge the space without increasi the square footage. In particular, he says, he kept himself from being temp to build "a great room," which to many seems almost mandatory these da

Vaughn maintains that every house should have a ground-floor bedroo so he transformed the dirt-floor cellar into a comfortable guest suite with own terrace. The reconfigured second floor contains four bedrooms, each with its own bath; after replacing a pull-down ladder with a staircase—all a steep one—the men turned the attic into a cozy office and television roo

Vaughn likes to cook but saw no need to enlarge the 11-by-11-foot kitc



e colorful library has curtains and
ows in Vegetable Tree, a Brunschwig &
fabric. The oxblood and green acrylic
les are from Vaughn's firm, Albrizzi.



Vaughn designed a bed with old Provençal posts and gave it a pelmet of 18th-century Venetian silk embroidery. The curtains' green velvet was bought in Paris.

Vaughn saw no need to enlarge the 11-by-11-foot kitchen. "Big kitchens are gauche, sort of like four-car garages"

"Big kitchens are gauche," he says, "sort of like four-car garages." He removed the cabinets, reorganized the space for greater efficiency, and then reinstalled the cabinets. The original sink remains, although the stove and refrigerator are new. Adjoining the kitchen, in what was perhaps the borning room two centuries ago, is the command center, a combined study and pantry where friends often gather to keep the cook company.

The couple have guests nearly every weekend throughout the year, so dining areas are almost as plentiful as bedrooms. In addition to the small original dining room are two porches: one glassed in for winter, one screened for summer. Both overlook the fields of the former tobacco farm, a view that is forever protected thanks to a wildlife preserve that surrounds the property. Cobble Hill Farm belonged to the same family for well over 100 years; previous owners are buried in the graveyard at the top of the hill beside the house.

Most of the furniture is a "jumble of this and that from various earlier lives and houses," says Vaughn. In contrast with the colorful library, the living room is subdued, and not just to vary the mood. One particular delight is a mural on all four living room walls, painted by a former owner. It skillfully depicts a 360-degree panorama of the house and its surroundings. Vaughn made certain that "everything is subservient to or enhances the mural. The room is about the painting."



he warmly monochromatic kitchen, Vaughn
alled restaurant-grade ventilation for the Viking
ge. The sconces and downlight are from the Lighting
n. At a flea market table: chairs from Provence.
more details, see Resources.

(doubletake) Copy Peter Vaughn

Producer Carolyn Sollis

DESIGNER PETER Vaughn has a sure, fresh, easy way with traditional rooms, and his comfortable, colorful Connecticut retreat (preceding pages) is one of our favorite projects. In order to help you duplicate this modern, classical sensibility, we have highlighted ten key items that help make Vaughn's rooms so appealing. A great fan of printed fabrics and papers, Vaughn chose a sweet red-and-white-striped living room upholstery that is an obvious candidate for imitation. So are the beautiful Windsor chairs on his sunny dining porch and his comfy pastel braided cotton rugs. Most of the items on these two pages are considerably less expensive than the original antiques Vaughn has been collecting for a decade. But it's the look that counts. Come and get it.



A contemporary take on a dining porch antique: **WINDSOR ARMCHAIR** in maple (17-6400A) by Ethan Allen, 25¼"w. × 24¼"d. × 40"h. **RETAIL PRICE: $299; 800-228-9229/ WWW.ETHANALLEN.COM.**



As seen on the glassed-in dining po **RENARD FLORAL BUCKET** (32010 in powder-coated steel in Butter, 15 by Restoration Hardware. **RETAIL $19; 800-762-1005/WWW.RESTORAT HARDWARE.COM.**





Achieve the look of Vaughn unique living room mural w wallpaper: **CHADDSFORD WHITE TOILE WALLCOVE** (GM1922). **RETAIL PRICE: DOUBLE ROLL; 800-573-582 WWW.USAWALLPAPER.C**

Vaughn found his living roo in Europe; try this close co **GASTON Y DANIELA'S TA RAYAS MONTALCINO** (81941.01/M12) by Brunsch Fils, cotton/viscose, 63"w. **THROUGH DECORATORS (APPROXIMATE RETAIL PR $64/YARD); 212-838-7878.**

outure look at ready-to-wear prices



fabric in Vaughn's library is **VEGETABLE TREE DESIGNED OSEF FRANK** (71219-MMM) by Brunschwig & Fils, cotton/linen, . **THROUGH DECORATORS (APPROXIMATE RETAIL PRICE: YARD); 212-838-7878.**

To approximate the living room loveseat, this two-cushion sofa shapes up: **SPLIT BACK ENGLISH SOFA** (438.84.9) by Milling Road, 84"w. x 38½"d. x 36½"h. **RETAIL PRICE: $3,050; 800-592-2537/WWW.MILLINGROAD.COM.**





When it comes to copies, this kitchen cupboard really cooks: **⅔ LUKE SIDEBOARD** (MC9333), 39½"w. x 22¼"d. x 37¼"h., $2,010, and **⅔ LUKE SIDEBOARD HUTCH** (MC9335), 32½"w. x 16½" 35¾"h., $1,490, both in tomato finish from Maine Cottage. **PRICES ARE RETAIL; 207-846-1430/ WWW.MAINECOTTAGE.COM.**



A pelmet made of this wool blend mimics the master bedroom's antique Venetian silk: **CHAMBORD** (007640T) by Quadrille, multi on ecru, wool blend, 54"w. **THROUGH DECORATORS (APPROXIMATE RETAIL PRICE: $150/YARD); 212-753-2995.**



Shaker four-poster styling at a fraction of the price: **QUEEN POSTER BED** in maple (14-5671) by Ethan Allen, 65"w. x 87"l. x 84"h. (queen size). **RETAIL PRICE: $999; 800-228-9229/ WWW.ETHANALLEN.COM.**



A stand-in for L.L. Bean's discontinued pastel rug: **AMERICAN LEGACY BRAIDED WOOL-BLEND RUG** (0210) in natural blue (color 410) by Capel Rugs, 5' x 8' oval. **RETAIL PRICE: $324; 800-334-3711/WWW. CAPELRUGS.COM.**



The cheesecake at Morimoto is Eurocentrical with tofu.

(hotdish)

Memento Morimoto

You haven't lived until you've eaten at Philadelphia's temple of 21st-century Japanese cuisine

Photographer Ericka McConnell

Writer [illegible] Wallace

Prop [illegible] Crompton

STEPHEN STARR IS DRIVEN BY a kind of conceptual A.D.D. Decidedly Philadelphia's mos ambitious restaurateur, he see to open a new place every yea each radically different from the one before it. Among his stable of seven he spots: Continental, a vintage martini b Pod, a futuristic pan-Asian restaurant; Tangerine, a modernized Moroccan venue; and Alma de Cuba, a hipster Nuevo Latino hangout he opened in p nership with chef Douglas Rodriguez. Starr's latest creation is his most far-fetched yet: Morimoto, a 125-seat, $2.5 million showcase for Masaharu Morim who spent six years as executive chef a Nobu in Manhattan and is best known his role as Silver Iron Chef on the Foo Network's popular television program

Morimoto is every bit the showman Starr is. During his stint as Iron Chef, he fasted before each competition and brandished a set of exceedingly expen sive, monk-blessed antler-handled kni At his new namesake, he pairs classic methods—wasabi root grated to order rice polished on-site, dried bonito tuna shaved at the table—with exotic ingre ents, from Kobe beef to fugu to . . . coc sperm. "I'm using traditional ingredie in a new Morimoto way," he says. A sa ple menu might include a hot appetize of steamed oyster and sea urchin with foie gras *jus,* some fresh tofu, a plate o rock shrimp tempura glazed with a sp *kochujan* aioli, and a tartare of toro tu capped with a dollop of Osetra caviar. If this sounds adventurous, Morimoto views it as safe, a compromise to timid mass palates. "I'm much more sensati but this is a business. I'm easing in litt by little. We have to educate employee and customers." Once that's achieved look out.

Seeking an equally impressive resta rant design, Starr, an ex–nightclub im sario, tapped "blobism" pioneer Karim Rashid, the creator of a range of

All that rebellion makes them thirsty.





[left to right] Executive chef Masaharu Morimoto. The Karim Rashid–designed dining room's glass booths change color during the evening.

(hotdish) "We have to educate employees and customers," says the chef. "I'm using traditional ingredients in a new Morimoto way."

amorphous injection-molded polypropylene furniture and accessories. It was a natural fit, since Rashid does a lot of work in Japan and has blobified everything from armchairs to chess sets to running shoes. "The design was to be Japanese," Starr says, "but not traditional. I wanted it to be like a high-end restaurant opening in Tokyo today." Rashid hung out with Morimoto to absorb his sensibility, although in the end Morimoto had only two requests: nothing in the bathroom was to be touched by patrons' hands, and he wanted customers to be able to see him.

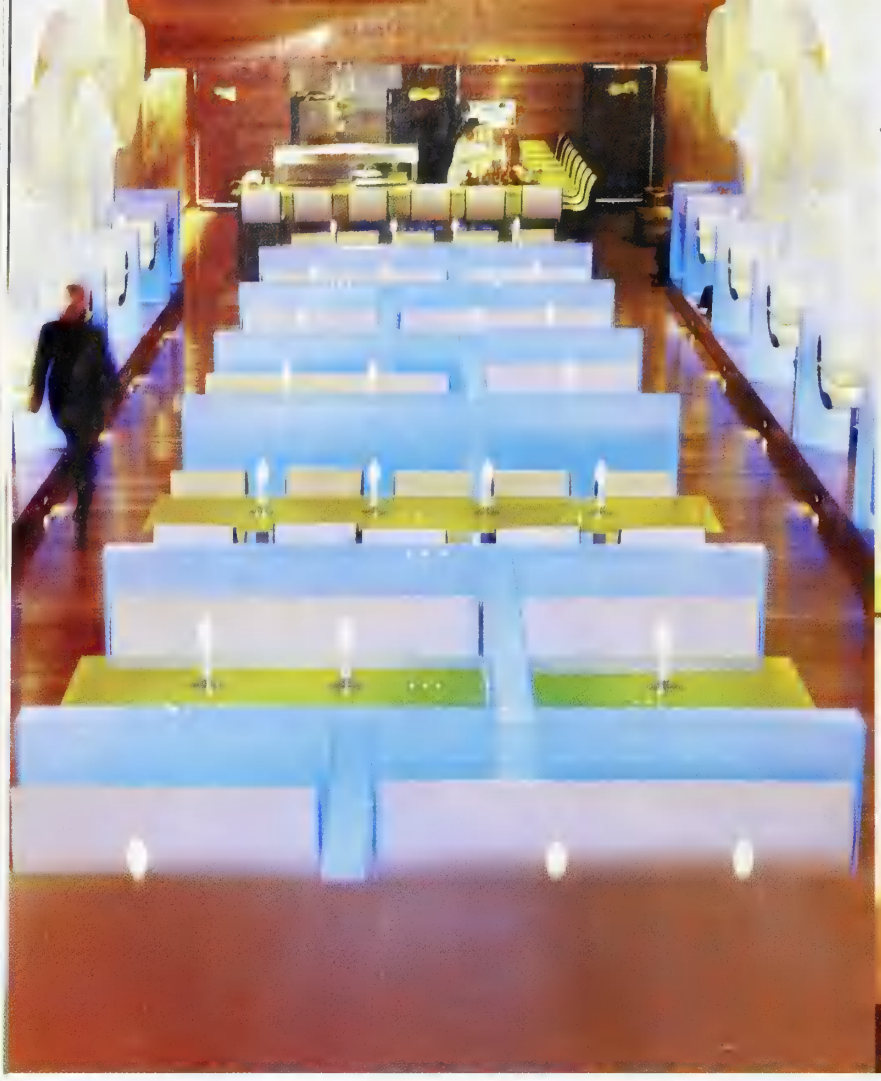
As with any design project, there were points when reality triumphed over imagination, KO'ing plans for a gigantic aquarium underfoot and flat-screen menus at each table. The final design, while distinctly modern, is both sleek and warm. Just inside the entrance lies a blobby black abstract sculpture by Rashid and a high-tech lenticular image of a woman who appears to be winking. Plaster walls pop with curvy, overlapping sculptural forms; a bamboo ceiling undulates above all. Glass booths, lit from within, change colors as evening progresses. Rashid was happy to make the bathrooms fully automated: his own are at home. And he satisfied Morimoto's desire to be onstage with an open, glowing sushi bar at the back of the long, narrow space. "I call it digital nature," Rashid says, describing his design approach. "The idea was that the language and feeling would captivate the sensibilities of the era we live in; at the same time, nearly everything in the restaurant is natural: bamboo, plaster, glass, leather." If the look is a far cry from the city's mahogany-paneled classics and more recent jewel-box creations, that's fine by Starr and Morimoto. They're already at work on taking their concept further, with plans to open a Morimoto in New York next year.



NEW CASCADE PLASTIC BOOSTER GETS THE STAINS OUT

For the first time, you can get rid of nasty red stains and ugly odors left on any kind of plasticware. And keep it looking new. Simply fill the pre-wash cup of your dishwasher with Cascade® Plastic Booster.™ Use it with your regular detergent. It penetrates surfaces, so there's only one thing left over–clean plasticware. **Eat, drink and be messy.**





Morimoto is distinguished by overlapping sculptural forms, from seating to walls to undulating bamboo ceiling. For more details, see Resources.



(hotdish)

"The design was to be Japanese," says owner Stephen Starr, "but not traditional"

TOFU CHEESECAKE

- 1 envelope (¼ oz.) unflavored powdered gelatin
- 1¼ c. water
- 2 c. milk
- 1 c. sugar
- 1½ T. cornstarch
- 4 egg yolks
- 28 oz. tofu
- 7 oz. cream cheese
- 7 oz. plain yogurt
- 3 c. heavy cream
- ½ T. Cointreau
- 2 fresh mangoes, peeled, pitted, and diced

In a small metal bowl, sprinkle gelatin in water and let stand 1 minute. Place bowl over a saucepan of simmering water, stir until completely dissolved, and set aside.

In a medium saucepan, bring milk to a boil and set aside. In a medium bowl, combine sugar, cornstarch, and egg yolks. Slowly add hot milk, whisking constantly to prevent curdling. Return to pan and cook over low heat, stirring often, until it is as thick as pastry cream. Remove from heat and set aside.

In an electric mixer with a paddle attachment, blend tofu, cream cheese, and yogurt at low speed until creamy and lump-free. In a clean metal bowl whip heavy cream till it holds soft peaks, then whisk in Cointreau. Fold milk mixture, then gelatin, and finally whipped cream into the tofu mixture and blend well. Turn batter into a 9"-square pan lined with plastic wrap and tap lightly on countertop to settle surface evenly. Refrigerate until set. Cut and serve with diced mango. Serves 24.


"Frankie is the
nly one who takes
me seriously."
—TRACEY ULLMAN
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Cesar
Select Dinners
With Beef in Meaty Juices
FOR SMALL DOGS
Sophisticated food for sophisticated dogs.™

shadow; the walls and corners seem to recede." Dark colors do help blur structural flaws; Fryery chose high-gloss paint because he likes its glamour.

Dear Marian,
Just when I had grown weary of impractical and expensive ideas in decorating magazines, I was charmed by Barclay Fryery's 900-square-foot apartment and how inexpensive it would be to copy.

Barbara Hamilton
via e-mail

Monthly Challenge

Dear Marian,
I wish you'd publish "Designer Challenge" every month. I love your magazine for grand ideas, and it's always nice to see how to get a grand look without always spending a fortune.

Katherine Stein
via e-mail

Outside the Box

Dear Marian,
I love the blue-and-white toile boxes featured in March's "At Home with Roehm." Where can I find them? They are not mentioned in "Resources."

Juli B. Kinrich
via e-mail

Dear Juli,
You can order them from Gracious Home (212-988-8990). They are called Legacy Boxes and sell for $65 for a medium-size box.

Cheat Sheet

Dear Marian,
I am having a terrible time finding good-quality sheets for the extra-long twin beds in my college dorm room. Do you have any idea where I should look?

Megan
via e-mail

Dear Megan,
I just had a meeting with representatives from Garnet Hill, who pride themselves on being one of a handful of companies that sell extra-long bedding for college dorm beds. Call 800-622-6216 for a catalogue or log on to their Web site, www.garnethill.com. I am sure you'll find something you like.

Clothes Source

Dear Marian,
Dan Carithers's suggestion for organizing a clothes closet ["Dueling Designers," March] got me thinking. I organize my clothes by style, from light to dark, so when I'm looking for a type of clothing to suit the weather or my mood, I go directly to the corresponding section in my closet. It speeds up choosing exactly what I need.

Madge Lawson
via e-mail

Grammar School

Dear Marian,
In April's "Dear Marian" you wrote: "When you grow up in California, where winter means a few less green leaves on the trees and a few less days splashing around in the Pacific" I would hope that the editor of a major magazine would understand the difference between "fewer" and "less." How embarrassing.

M. Chatard
via e-mail

Dear M. Chatard,
According to our copy chief, William Irvine, traditionalists do maintain that "less" should always be used to refer to quantities and "fewer" to numbers of countable things, although this distinction is no longer strictly observed. "Less" is frequently used to modify plural nouns and is now more common in speech than in discursive writing, but the tone of the editor's letter is conversational, and therefore a more colloquial usage is perfectly appropriate.

Shades of Gray

Dear Marian,
I love the blue-gray paint color shown in the dining room pictured in April's "At Home with Roehm." Could you please find out what the color is called, what number it is, and what brand of paint it is? I would love to use it in my living room.

Linda Henri
via e

Dear Linda,
Try Benjamin Moore's Van Courtland blue (#HC-145) from the Historical Colors Collection. Call Benjamin Moore's toll-free number, 888-236-6, to locate a retailer near you.

Preservation Consternation

Dear Marian,
How could you celebrate the deliber destruction of period details in an ar tecturally important house? In "Nor by Northeast" [April], owner Kathe Bryan's insistence on whitewashing a of the period woodwork in her lovel house betrays only her own ignoranc but *House Beautiful* should know be New England and Long Island are fi with Shingle-style houses with dark-paneled rooms that do not suit every taste—and clash with the current vo for lighter, brighter rooms. Trying to turn a house of such historic importa into a Swedish-style country house is travesty. Bryan is obviously a woman means. Why not simply commission architect to build her dream house—and leave the few remaining example of turn-of-the-century Shingle-style architecture unadulterated for the ne generation to appreciate?

Nehama Ja
via e

Dear Nehama,
For more than 100 years, *House Beau ful* has embraced all sorts of views. W allow designers a voice, and we don' censor their opinions. At least Bryan saved this house—it wasn't razed to make way for a development or a ne model. Unlike a demolition, whitewa is reversible.


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right
sauce
it's
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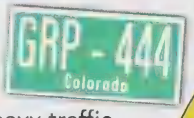
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summer in the great wide open

a family road trip survival guide

STEP 1

WHERE ARE WE GOING?



Whether you and your family are in the mood for a day trip or a week-long vacation, proper planning is in order...

- KNOW YOUR ROUTE and have an alternate plan in case of heavy traffic
- Don't forget your HOTEL CONFIRMATION and contact information
- Drink plenty of fluids, dress in comfortable, loose clothes
- Travel with a cellular phone (but remember, never use it while driving)
- TAKE BREAKS for 15-20 minutes every few hours
- TAKE YOUR TIME AND ARRIVE SAFELY



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- SMALL SHOVEL

STEP 2

THE fun FACTOR

With kids comes enthusiasm and boundless energy. Make sure you are ready with plenty of fun distractions. Designate a large, soft bag as the toy tote, and fill it with simple games, toys, puzzles and books. For munchies, include easy-to-eat foods such as cereal, fruit slices, and juice boxes. And don't forget the clean-up kit!



COUNTING COWS



Play as individuals or teams. First, decide on a destination where you will stop counting. Then, count the cows on your side of the car while the other pl count cows on their side of the car. The goal is to have th highest number when the destination is reached. Pass a la your side and you have to start over. If there aren't any co your route, try counting red cars, mailboxes, or phone bo

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JUDGING: Winner will be selected on or about September all eligible entries received in a random drawing to be conducted by Marden-Kane Inc., an independent judging organization whose decisions are final on matters relating to this Sweepstakes. The prize will be awarded. 3.OL NING: The estimated odds of winning are 1:3,992,826; though the actual odds of winning will be dependent upon the number of actual eligible entries received. 4. NOTIFICATION: Winner will be notified by certified mail requested and may be required to complete and sign an Affidavit of Eligibility and Liability Release and, where legal, a Publicity Release, that must be returned within 14 days after prize notification or prize will be forfeited an alternate winner. Entrants who win a prize valued at $600 or more will also be required to furnish their social security number, which will only be used for the purpose of reporting the winnings to the IRS, as required by l or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to an alternate winner. Travel companions of the winner must be 18 years or older, unless they are an immediate family m be required to sign a liability release prior to the awarding of the prize. Entry constitutes winner's permission to the use of their name, photograph/likeness for advertising and promotional purposes for this and similar promotio (including and without limitation, the internet) without additional compensation, except where prohibited by law. 5.One (1) GRAND PRIZE A seven (7) day six (6) night stay at a DOUBLETREE® hotel of the winner's ch availability. Accommodations include a one (1) bedroom suite and one standard room with two double beds. 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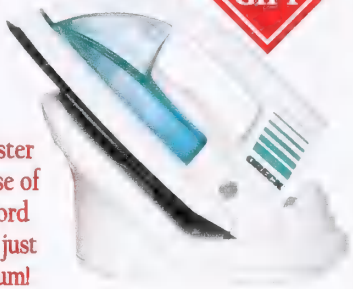
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Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.

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32 Slip into Summer

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. *Page 32:* **Alice B. side chair** from the Ernest Hemingway Collection 42" h. x 22" l. x 25" d.—Thomasville (M) for stores; 800-225-0265. *Web site:* www.thomasville.com. *Fabrics and trims:* **Fabric**—Manuel Canovas (T); 212-753-4488. **Nevada linen fabric for welting** in color blush—B&J Fabrics (R,T); 212-354-8150. **Fabric**—Osborne & Little (T); 212-751-3333. **Casino linen fabric for welting** in color #72409/12—B&J Fabrics, see above. *Page 34:* **Fabric**—Randolph & Hein (T); 826-9898. **Grommets**—Rowley & Co. (T); 800-343-4542. **Bone grosgrain ribbon**—So Good (R,T); 212-398-0236. **Fabric**—Osborne & Little; see above. **Grommets**—Rowley Co., see above. **Brown grosgrain ribbon**—So Good, see above. **Fabric**—F. Schumacher & Co. (T); 800-332-3384. **Moss grosgrain ribbon**—So Good, see above. **Fabric**—Roger Arlington (T); 212-752-5288.. *Page 36:* **Fabric**—Clarence House (T); 212-752-2890. **Fabric**—Scalamandré (T); 212-980-3888. **Bullion fringe** #FB1198-006 in seagreen, lemon & cardinal; **cord** #C272-006 in seagreen, lemon & cardinal—Scalamandré, see above. **9. Fabric**—Galbraith & Paul (T); 215-508-0800. **Cotton canvas fabric trim** in colonial blue—B&J Fabrics, see above.

34 Contain Yourself!

For plants: White Flower Farm (R); 800-503-9624. *Web site:* www.whiteflowerfarm.com. Johnny's Selected Seeds (R); 207-437-4301. *Web site:* www.johnnyseeds.com. The Cook's Garden (R); 800-457-9703. *Web site:* www.cooksgarden.com. Hoffman Nursery (R); 877-804-0444. *Web site:* www.hoffmannursery.com. Lilypons Water Gardens (R); 800-999-5459. *Web site:* www.lilypons.com. *For pots:* Smith & Hawken (R,MO); 800-776-3336. *Web site:* www.smithandhawken.com. *For outdoor-fan advice:* Ceiling Fans Parts & Repairs Online; 979-553-4433. *Web site:* www.efanparts.com.

40 Rooftop Warriors

Designers: **Ryan Gainey,** 129 Emerson Ave., Decatur, GA 30030; 404-377-1494. **Martha Schwartz,** 147 Sherman St. #200, Cambridge, MA 02140; 617-661-8141.

58 Past Perfect

Pages 58 to 65: Designer: **Justine Cushing,** 212-288-4354. *Bedroom:* **Curtain fabric,** Tamarin—Nina Campbell for Osborne & Little (T); 212-751-3333. **Curtain finials**—Le Decor Français (R,T); 212-734-0032. **Needlepoint rug**—Gracious Home (R); 212-231-7800. *Living room:* **Printed upholstery fabric,** Indian cotton—Old World Weavers (T); 212-355-7186. **Sisal carpet**—Stark Carpet (T); 212-355-7186. *Dining room:* **Chair slipcover fabric,** Haverling stripe—Cowtan & Tout (T); 212-647-6900. *Guest bedroom:* **Headboard; bed skirts**—Designway (T); 212-254-2220. **Headboard fabric,** Colomb d'or—Clarence House (T); 212-752-2890.

66 Vintage Drama

Pages 66 to 71: Designers: **Jennifer Fink, Jude Scarboro,** Postobello, 7270 Beverly Blvd., Los Angeles, CA 90036; 323-931-1899. *Family room:* **Caned armchair; Bella sofa, coffee table; Zebra-stencilled rug**—Postobello (R,T); 323-931-1899. *Sitting room:* **Zebra ottoman; settee**—Postobello, see above. **Settee fabric,** striped cotton—Sommer Textiles (T); 310-659-9970. *Breakfast room:* **Kennedy table; chairs; hanging light fixture; bench**—Postobello, see above. *Dining room:* **Wing chair; Bell dining chairs; Whitley dining table; iron hanging lantern; curtain rod**—Postobello, see above. *Bedroom:* **Jackson bed, Medici chest, gateleg table; mirror**—Postobello, see above. *Bathroom:* **Curtain rod; Italian linen curtain fabric**—Postobello, see above.

72 Into the Woods

Pages 72 to 77: Designer: **Tom Fleming,** Irvine, Fleming, Bell, 327 E. 58 St., New York 10022; 212-888-6000. **Loveseat fabric;** cotton ticking—Waverly (R); for stores: 800-631-3440. **Slipper chair fabric; sofa slipcover fabric**—Lee Jofa (T); 212-688-0444. **Recamier fabric,** Four Seasons toile—Brunschwig & Fils (T); 212-838-7878.

78 Drake's Passage

Pages 78 to 85: Designer: **Barbara Drake**/Decorum, 877-DECORUM; 323-930-8906. *Breakfast room:* **Buffet**—Pom Pom (R); 323-934-2051. *Living room:* **Coffee table, chaise longue, wrought-iron fire screen; wall sconces; table lamp; pillows**—custom by designer. **Sofa fabric,** striped cotton—F&S Fabrics (R,T); 310-558-3232. *Dining room:* **Dining table**—custom by designer. **Dining chairs; wall sconce**—Pom Pom, see above. **Chair fabric,** striped cotton—F & S Fabrics, see above. **Metal cabinet**—Blackman Cruz (R,T); 310-657-9228. *Studio:* **Screen**—The Fainting Couch (R,T); 323-930-0106. **Hanging lamp**—Pom Pom, see above. **Coffee table, pillows**—custom by designer. *Kitchen:* **Cactus table lamp**—Noble Richardson (R,T); 760-367-2945. **Chairs**—Scavengers Paradise (R,T); 323-8/7-7945. *Bedroom:* **Lamps, lampshades, chair, pillows**—custom by designer. **Bench**—The Fainting Couch, see above. **Bench fabric**—F&S Fabrics, see above. *Outdoor spaces:* **Andalusian-style fountain; decorated pots; wrought-iron gates**—custom by designer. **Fountain decorative painting**—Jane Benson; 818-341-9138. **Metal garden and wicker chair**—Fernworks (R,T); 310-573-0092.

86 Brown Beauty

Pages 86 to 91: Designer: **Diana Viñoly,** Diana Viñoly Interiors, 50 Van Dam St., New York 10013; 212 924-5060. *Back porch:* **Zinc-topped table; French folding chairs**—Mecox Gardens (R,T); 631-287-5015. *Living room:* **Chaise**—Rooms & Gardens (R,T); 212-431-1297. **Chaise fabric;** cotton stripe—Quadrille (T); 212-753-2995. **Painting** (near chaise) by Donald Baechler. **Rug,** woven hemp and leather—Tucker Robbins (R,T); 212-366-4427. **Painting** (above fireplace) by Augusto Arbizo—Sandra Gering Gallery; 646-336-7183; **lounge chairs,** French 1930s—Mecox Gardens, see above. *Dining room:* **Chairs,** designed by Colette Gueden—Galerie de Beyrie (R,T); 212-965-1348. **Painting** by Ellen Gallagher. *Bedroom:* **Wallpaper**—SJW Studios through Kirk Brummel (T); 212-477-8590. **Bed linens**—Madison Linens (R); 212-244-4380. **Round table,** antique—Liza Sherman (R,T); 631-725-1437.

92 Splendor in the Grass

Pages 92 to 97: Designer: **Suzanne Rheinstei for Suzanne Rheinstein & Assoc.,** 817 Hillc Ave., Los Angeles, CA 90069; 310-550-8900 **All plantings** —Art Luna Garden; 310-247-1383. **All pots** (except Tony Duquette shells Inner Gardens (R,T); 310-838-8378. **All plants**—La Cienega Nursery (R); 310-659-5 *Pages 92 and 93:* **Brooch** by Tony Duquette Bergdorf Goodman (R); 800-558-1855. **Gre vases**—Hollyhock (R); 310-777-0100. **Harri Cafe table** with Adams top by McKinnon a Harris—Janus et Cie (R,T); 800-24-JANUS. **Josephine armchairs** with cushion—Murra Iron Works (T); 866-MIW-IRON. **Chaise long Safari chairs,** both by Barlow Tyrie—(R); 8 451-7467. **Moravian Star**—Paul Marra Desi (R,T); 310-659-8190. *Pages 94 and 95:* **Chels seat bench** by Chasworth Carpenters—Jan et Cie, see above. **Shell planter** by Tony Duquette—Tony Duquette Studio (R,T); 310-2 4688. **Bottom tier table**—David Sutherland 800-717-TEAK. **Small table** by T. Bartlett—J et Cie, see above. **Wicker stool**—Hollyhock see above. **Chinois sofa** from the Water Hyacinth collection—Nancy Corzine (T); 310-6775. **Stainless-steel chairs,** Nxt Collection-Brown Jordan (R,T); 800-743-4252. **Thatch umbrella** with ash wood pole—Brown Jord see above. **Indonesian grass baskets**—Paul Marra Design, see above. **Bamboo chairs; bottom pillow**—Hollyhock, see above. **Top pillow**—Kathryn Ireland (T); 310-315-4351. *Pages 96 and 97:* **Ladder-back three-seater bench** finished in white by McKinnon and H ris—Janus et Cie, see above. **Blue-and-whit jar**—Hollyhock, see above. **Antique pedest column**—Inner Gardens, see above. **Armch** from the Haga Collection—Karl XII Swed Antiques (R,T); 323-852-0303. **Peacock tab** by Chatsworth Carpenters—Janus et Cie, s above. **Shell planter** by Tony Duquette—Bergdorf Goodman, see above. **Stripe meta table; Chinese bamboo chair**—Hollyhock, above. **Roma bench** with cushion—Murray Iron Works, see above. **Towels**—Ralph Lau (R); 800-578-7656. **Chinese Chippendale di chair; Lismore dining chair** both by Chelse Excentrics—Janus et Cie, see above.

98 Farm Fresh

Pages 98 to 103: Designer: **Peter Vaughn,** Albrizzi Design, 212-570-0417. *Library:* **Cur and pillow fabric,** Vegetable Tree—Brunsch & Fils (T); 212-838-7878. **Coffee table; side table**—Albrizzi Designs (R,T); 212-570-041 *Kitchen:* **Stove**—Viking Range (M); 800-467 2643. **Sconces,** Troy—Palmer Hargrave (T) 785-434-2777. **Hanging light fixture**—The Home Depot (R); 800-430-3376.

116 Memento Morimoto

Restaurant: **Morimoto,** 723 Chestnut St., Philadelphia, PA; 215-413-9070.

120 Ellen Biddle Shipman

The Library of American Landscape Histor 413-549-4860. *Web site:* www.lalh.org.

Correction

The curtain fabric on pages 135 and 136 in the May 2002 story "Point Counterpoint" was misidentified. The correct fabric is Il Giardino Nascoto di Notte, available from Tessuti Bartoli (T); 805-963-6128.

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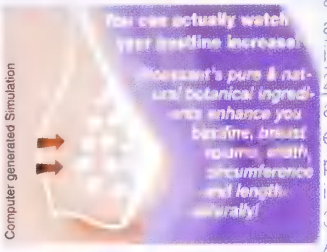
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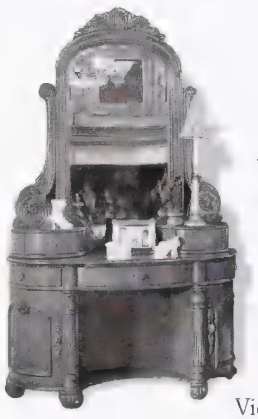
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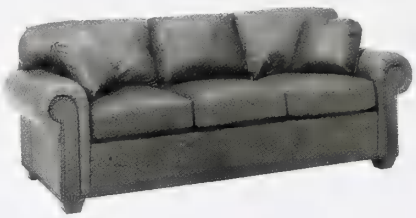
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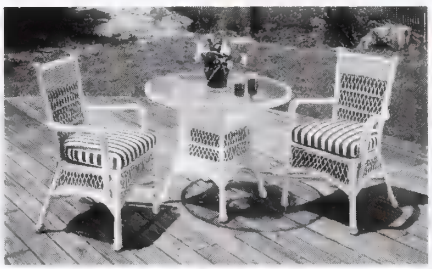
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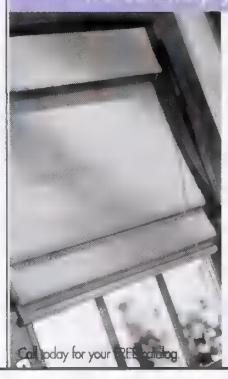
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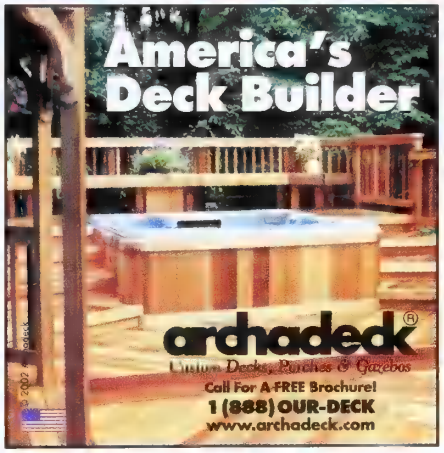
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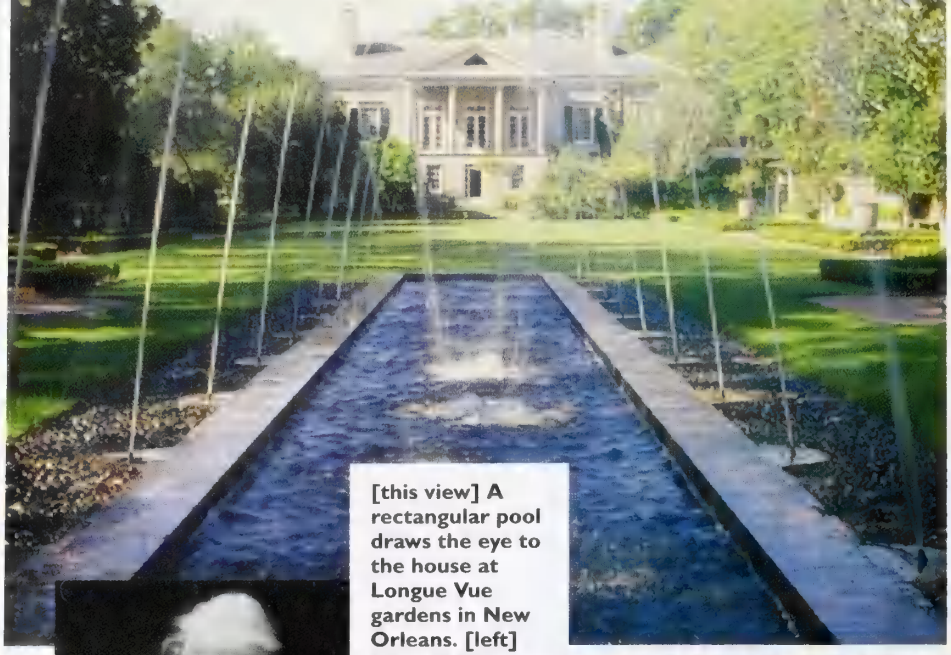
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[this view] A rectangular pool draws the eye to the house at Longue Vue gardens in New Orleans. [left] Ellen Biddle Shipman with a great-grandchild, circa 1949.

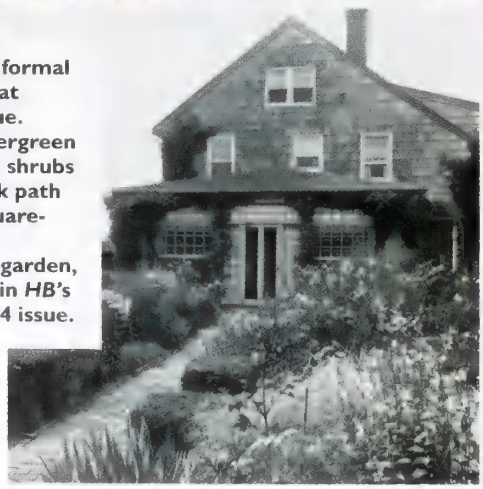




A view of the garden Shipman designed at Halfred Farms in Chagrin Falls, Ohio.



[left] The formal parterres at Longue Vue. [right] Evergreen plants and shrubs line a brick path in a 50-square-foot East Hampton garden, published in *HB*'s March 1924 issue.



(encore)

Ellen Biddle Shipman

An early-20th-century maverick who broke new ground in garden design

Writer Senga Mortimer **Producers** Senga Mortimer and Elaine Wrightman

ELLEN BIDDLE SHIPMAN DID for American landscape architecture what Frederic Church did for American painting: guided by their acute observations of the New World's natural wonders, both transformed esse tially European art forms into truly American idioms. Shipman's talent as a plantswoman emerged after she and her husband joined a colony of artists in Cornish, New Hampshire, in 1894, whe she was 24. There she met Charles Platt Charles McKim, Stanford White, and other Beaux-Arts architects whose prac tices were flourishing. At the time, land scape architecture was an exclusively male profession, but Shipman's appre ciation of regional flora and familiarity with neoclassical houses left her well equipped to address the era's tug-of-wa between romantic "wild" gardens and "old-fashioned" parterres with symmetr cal beds. Her solution: a pragmatic com promise that drew from the best qualiti of both. She softened the hard-edged geometry of regular beds by filling them with native flowers and orchestrating dazzling color sequences that breathed life into stodgy American country estate Her spirit lives on in the glorious public gardens she created at Longue Vue in New Orleans, Chatham Manor in Fredericksburg, Virginia, and Gwinn outside Cleveland, all developed during the pre–World War II years, a period now aptly called the Golden Age of American gardens.

Signature Shipman

- *Water, water, everywhere: rills, reflecting ponds, pools, fountains, fish gardens*
- *Dovecotes*
- *Statuary*
- *Borders overflowing with foxglove, peonies, delphiniums, pinks*
- *Double borders*
- *Pergolas stone walls, garden gates of her own design, hedges, loggias, terraces, parterre*
- *Themes: white gardens, iris gardens, peony gardens, September gardens*
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Step-by-Step Decorating Makeovers (page 38)

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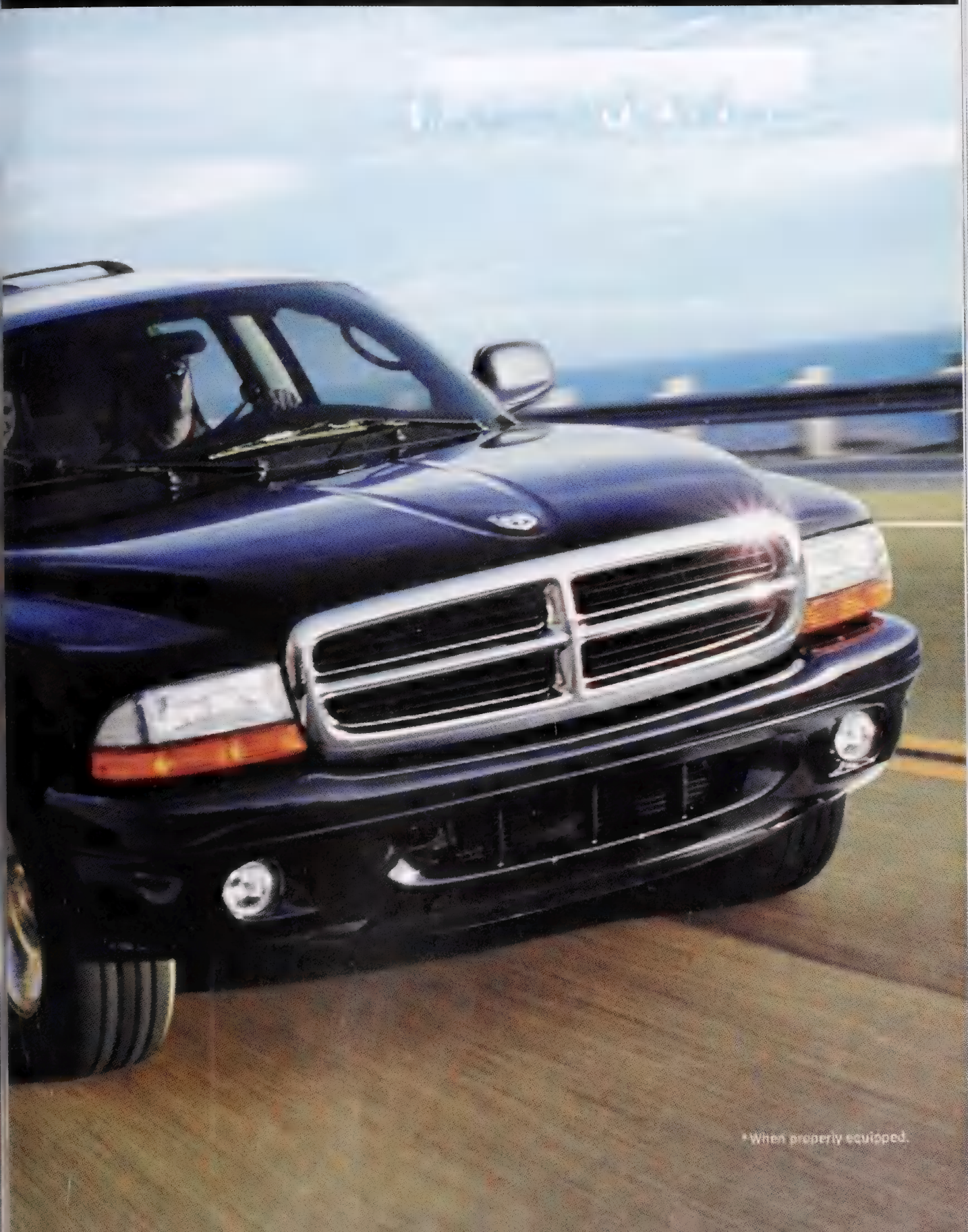
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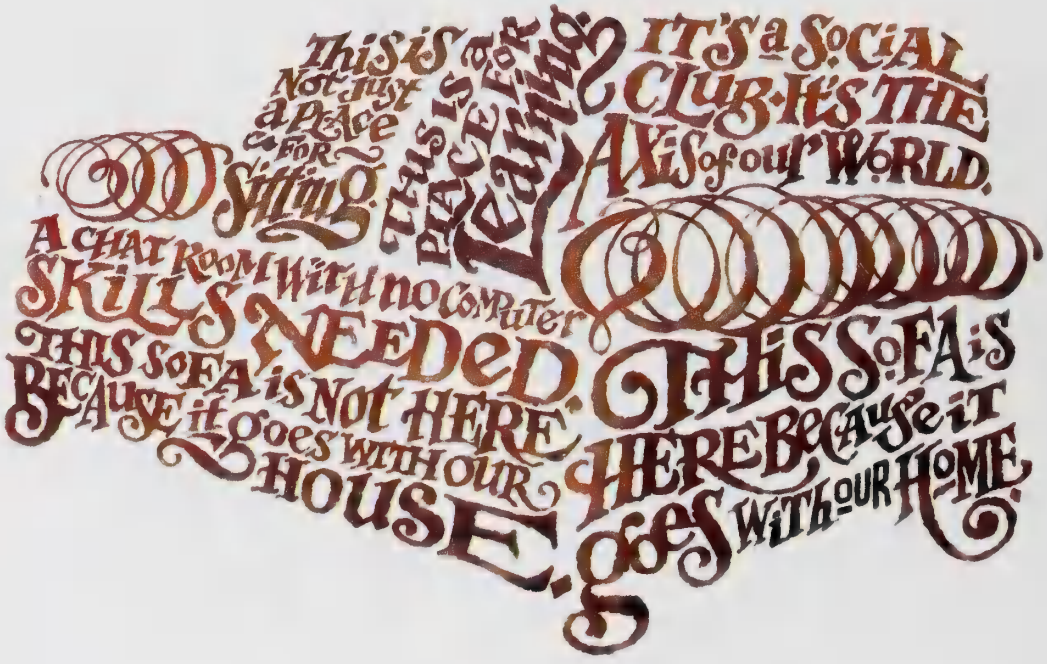
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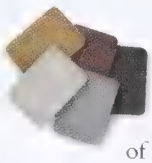
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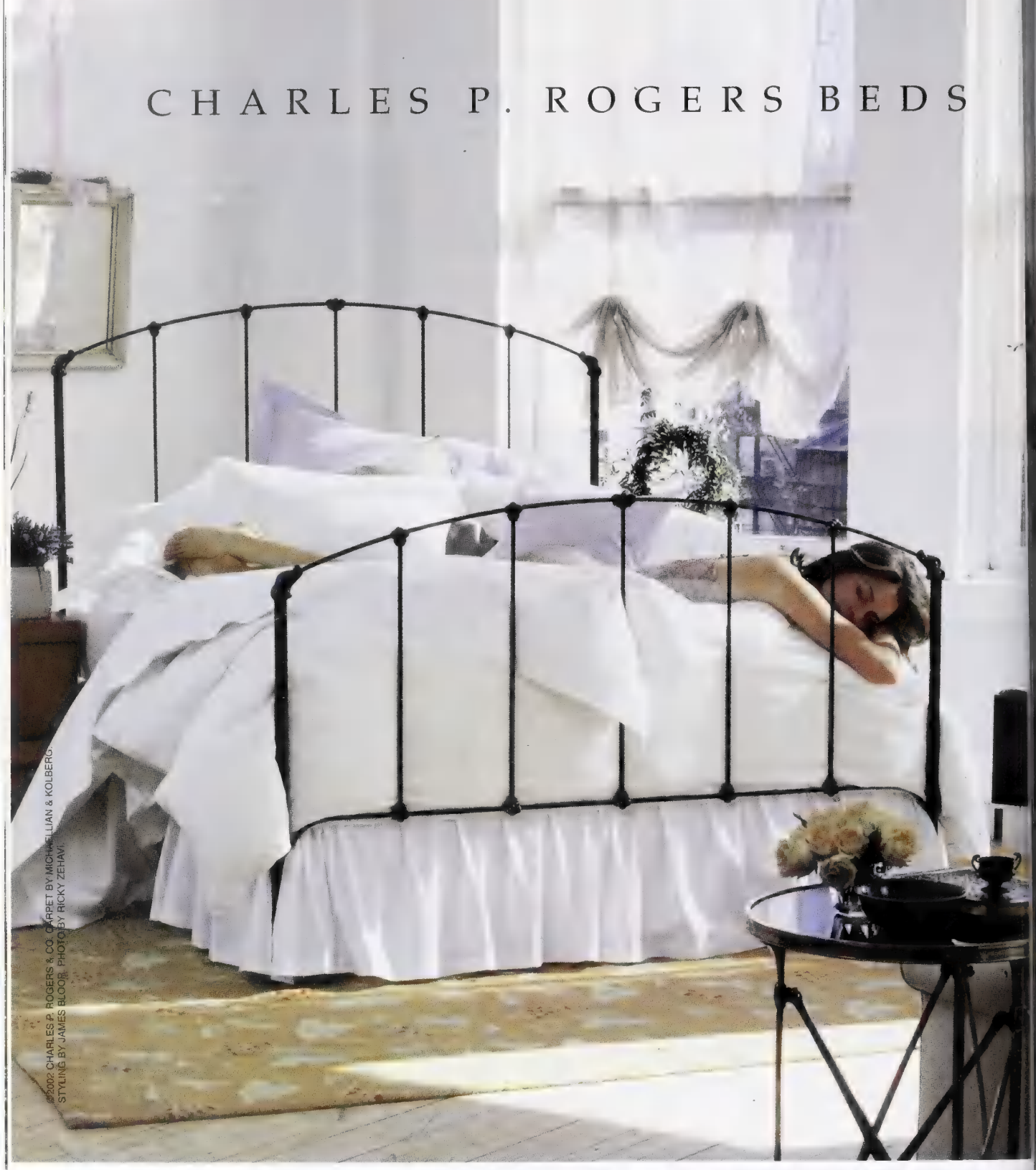


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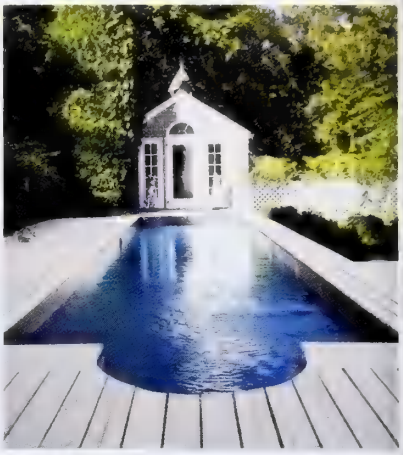
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Our research into baths includes lots of helpful hints and a few sparkling surprises.
By Marian McEvoy



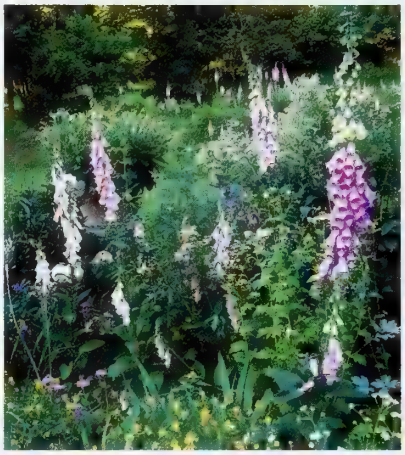
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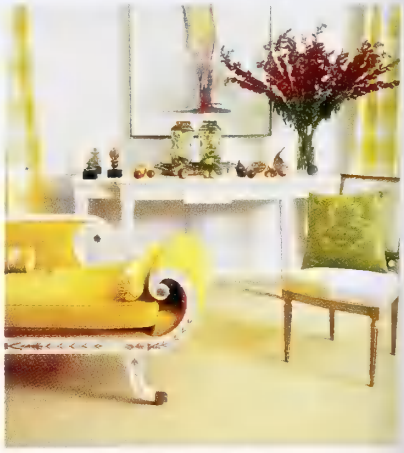
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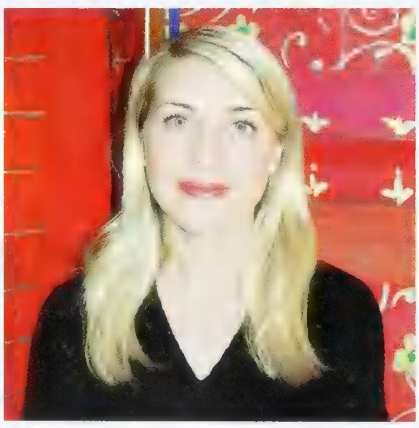


The Cover
Mary Douglas Drysdale designed much of the furniture in her Washington, D.C., home.
Photograph by Carlos Emilio


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Elizabeth Terry "Kerry is clever at bringing together beautiful things in a comfortable environment," Terry says of Los Angeles–based designer Kerry Joyce ("Doctor Joyce," page 72). Born in Santa Monica, Terry grew up in Dorset, England, and has been crisscrossing the Atlantic ever since. She has worked for *People, The New Yorker,* and *InStyle* and recently completed the book *Diary of a Decorator* with designer Kathryn M. Ireland.



Carlos Emilio São Paulo native Emilio ("Yellow Fever," page 46; "Color Whirl," page 62) owes his love of photography and architecture to his parents. "They designed and built a triangular house in Brazil when I was growing up," he says, "and I took shots of it during every stage of its development." Now based in New York, Emilio regularly contributes to *The New York Times Magazine* and *Travel + Leisure.*

Buff Strickland "Much of my personal work involves taking photographs of artists, and the team that put together the Fête des Quatre Saisons benefit at the Frick Collection are definitely in that category," says Strickland ("Party On!" page 34). A Texas native, Strickland lived in San Francisco before moving to New York two years ago. Her work has been published in *Travel + Leisure* and *Gourmet.*







Debra Pickrel "For more than (years, the work of Frank Lloyd Wrig and the editorial pages of *House Bea tiful* were closely linked," says Pickr who writes about the magazine's rel tionship with the architectural geniu in this month's "Encore" (page 116). A former associate publisher of *Harper's Bazaar* and *Teen People,* Pickrel has served on the board of the Frank Lloyd Wright Building Conservancy. She lives in New York



Dana Gallagher For more than a decade, Gallagher ("Meeting Hous Rules," page 54) has been photographing interiors for magazines including *Martha Stewart Living, Real Simple,* and *Travel + Leisure,* as well as advertising campaigns for Kate Spade. Based in New York, she gains inspiration for her own decorating endeavors at her recently renovated house in the Catskill foothills, where she spends time with her puppy, Han


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Illustrator **Gladys Perint Palmer**

(dearmarian) Viva la Feedback!

Keep those cards, letters, and e-mails coming...



BECAUSE SO MANY OF YOU tell us that you're totally fed up with your "underwhelming," "depressing," and "tired old" bathrooms, we've devoted this issue to inspiring bathroom renovation and redesign. August is also the right moment for looking at photos of pristine, cool, soothing baths, showers, sinks, tiles, taps, and towels. It definitely takes the edge off sweltering summer days. From a groovy-mod, white-on-white teen's bath to a densely layered and muraled Eurostyle powder room, our selection of well-designed bathrooms is ready for copying.

Lots of you have been e-mailing to comment on our new features. Renovation expert Elizabeth Franklin, who spends most of her days answering consumer requests, now holds down a regular spot on *HB*'s "Design Online." If you've got a problem finding technical assistance, a contractor, or even information about building codes, "Ask Betsy" and she'll answer. A feature that several dozen of you have e-mailed about is our brand-new monthly makeover. So many of you send us snapshots of your "before and after" bathrooms, kitchens, closets, bedrooms, breakfast nooks, mudrooms, etc., that we decided to feature one astounding transformation every month. Our first, in the July issue, depicted the "then and now" of an off-kilter living room: this month's entry proves that a really icky bathroom can be changed [illegible]. Next month we'll show you how to turn a mingy closet into something magical. In the future, we'll address kitchens, tiny bedrooms, even driveways. If the face-lift is beautiful, clever, and dramatic, we'll print it.

In the meantime, please continue e-mailing your succinct observations and requests—so much of what we do is determined by your wants and needs. And don't forget to vote for our next cover on www.housebeautiful.com. It's a great-looking, active, info-packed site with hundreds of ideas and impressions.

Speaking of impressions, here are a few more...

Murphy's Law

Dear Marian,

I'm not sure I believe Brian Murphy has children. In the May installment of "Dueling Designers," the designer suggests decorating a kid's room without the child's input, and then goes on to say that the room never needs updating. That's a great way to ensure Britney Spears stickers get plastered all over the Brunschwig & Fils wallpaper. It will *not* nurture a child's sense of individuality or personal expression. People under 18 are still people; Murphy would do better to recommend neutral furnishings that can be combined with changing color schemes and accents as the child ages.

Sarah Watman
Toronto, Ontario

Brian Murphy's ten-year-old daughter, Helen, responds:

When I was six my dad did my room in pink, my favorite color. Now I ha[illegible] because I love blue, so maybe you a[illegible] right. But Britney Spears? That is *so* two years ago.

Action Jackson

Dear Marian,

I wish I could give Jack Kyle a perso[illegible] thank-you for the wonderful exhibit[illegible] he has brought to Jackson, Mississip[illegible] during the past few years ["Giants o[illegible] Design," June]. I was fortunate enou[illegible] to find out about the first exhibit, "Palaces of St. Petersburg," and dro[illegible] all the way from Fort Worth to see i[illegible] When the "Splendors of Versailles" and "The Majesty of Spain" followe[illegible] I knew I had to return to Jackson. Now it looks like I will be heading f[illegible] Jackson once again to see the treasu[illegible] of Dresden in 2004!

Karen D[illegible]
Fort Worth, [illegible]

June Swoon

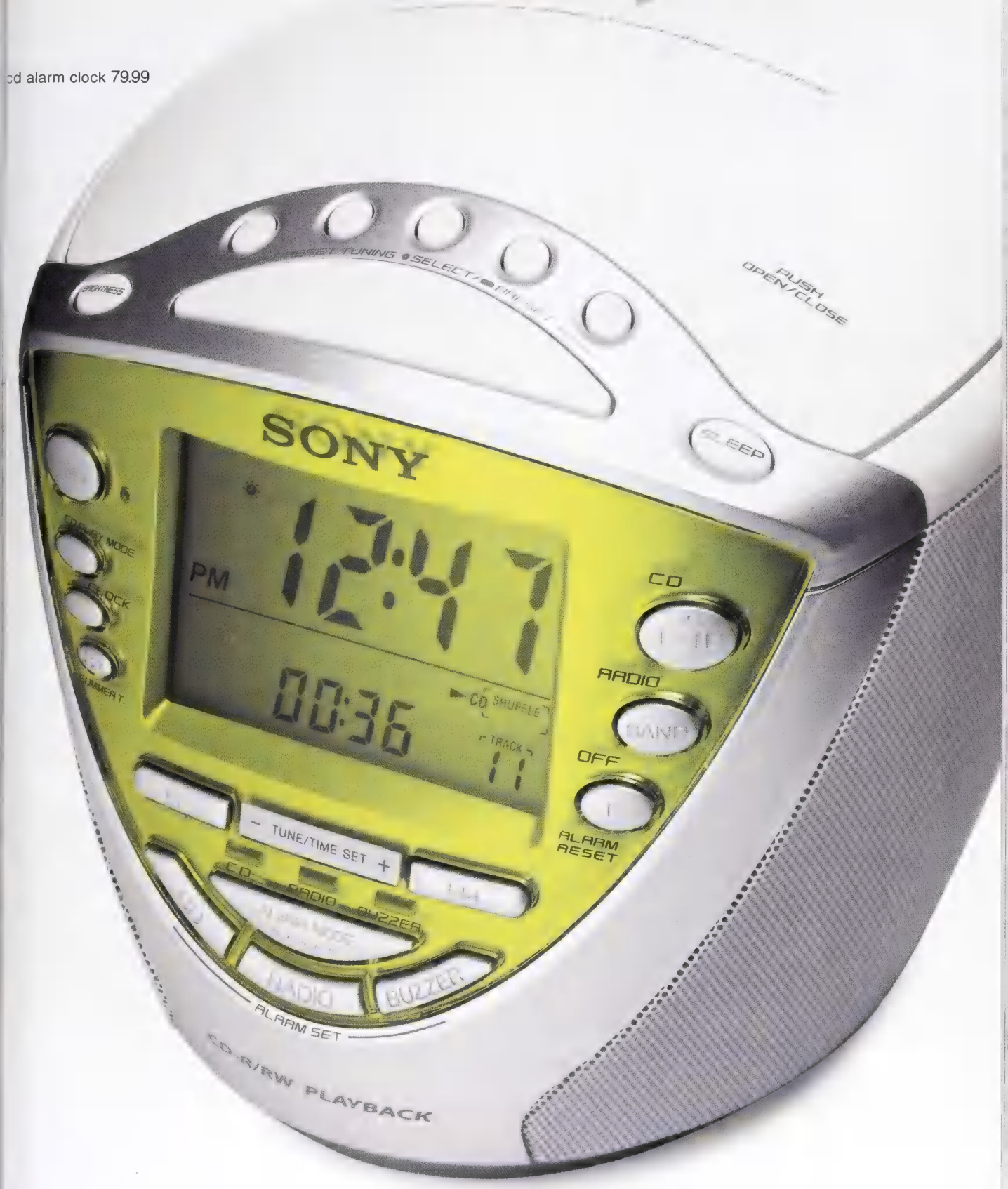
Dear Marian,

I just got my June issue: everything f[illegible] the roman shades and Todd Klein t[illegible] Oscar de la Renta and Richard Keith[illegible] Langham is fun, pretty, chic, and we[illegible] done. Kudos to you and your staff.

Willia[illegible]
via e[illegible]

Please e-mail Editor in Chief Marian McEvo[illegible] at mmcevoy@hearst.com or send your letters to Dear Marian, House Beautiful, *1700 Broadw[illegible] 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*

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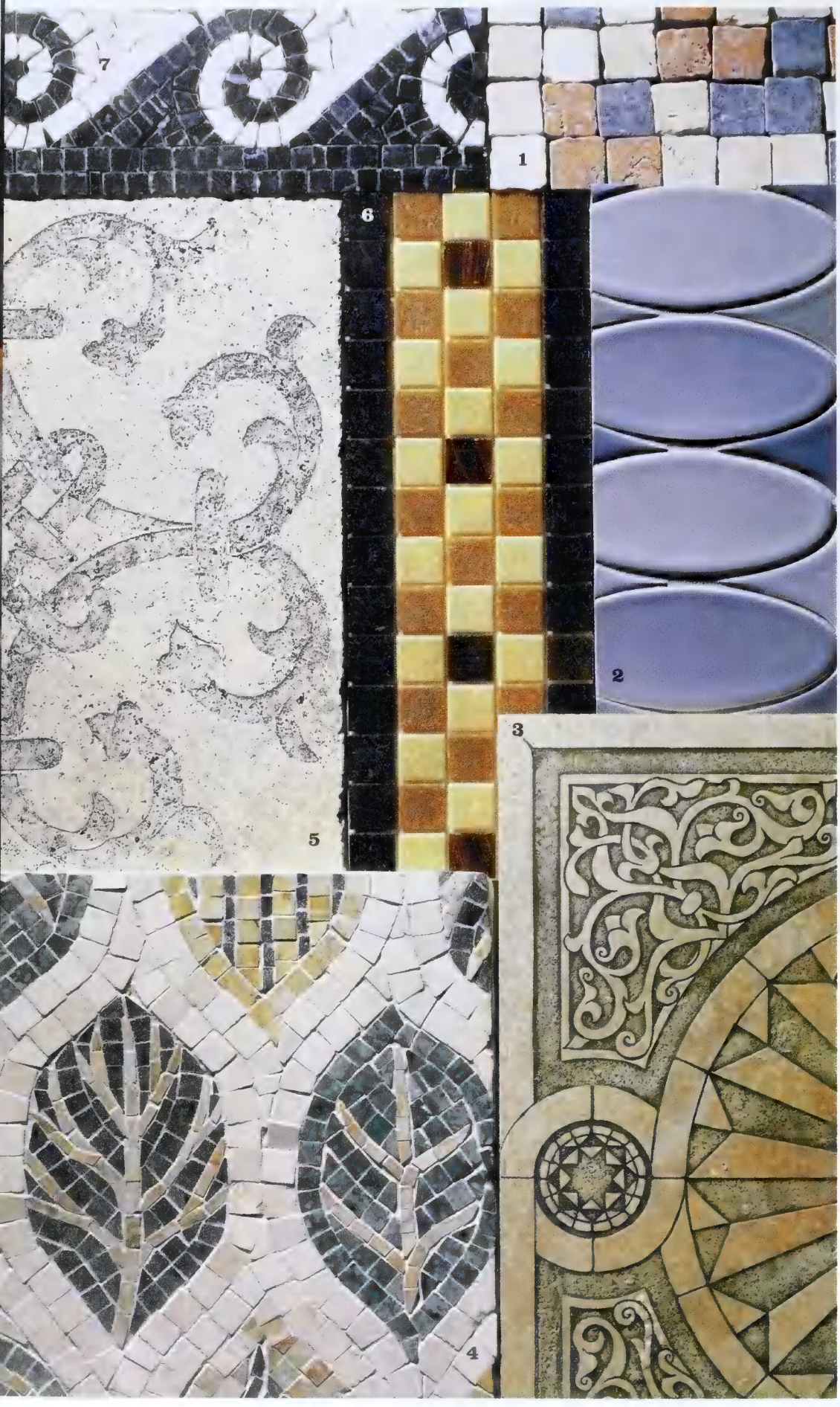
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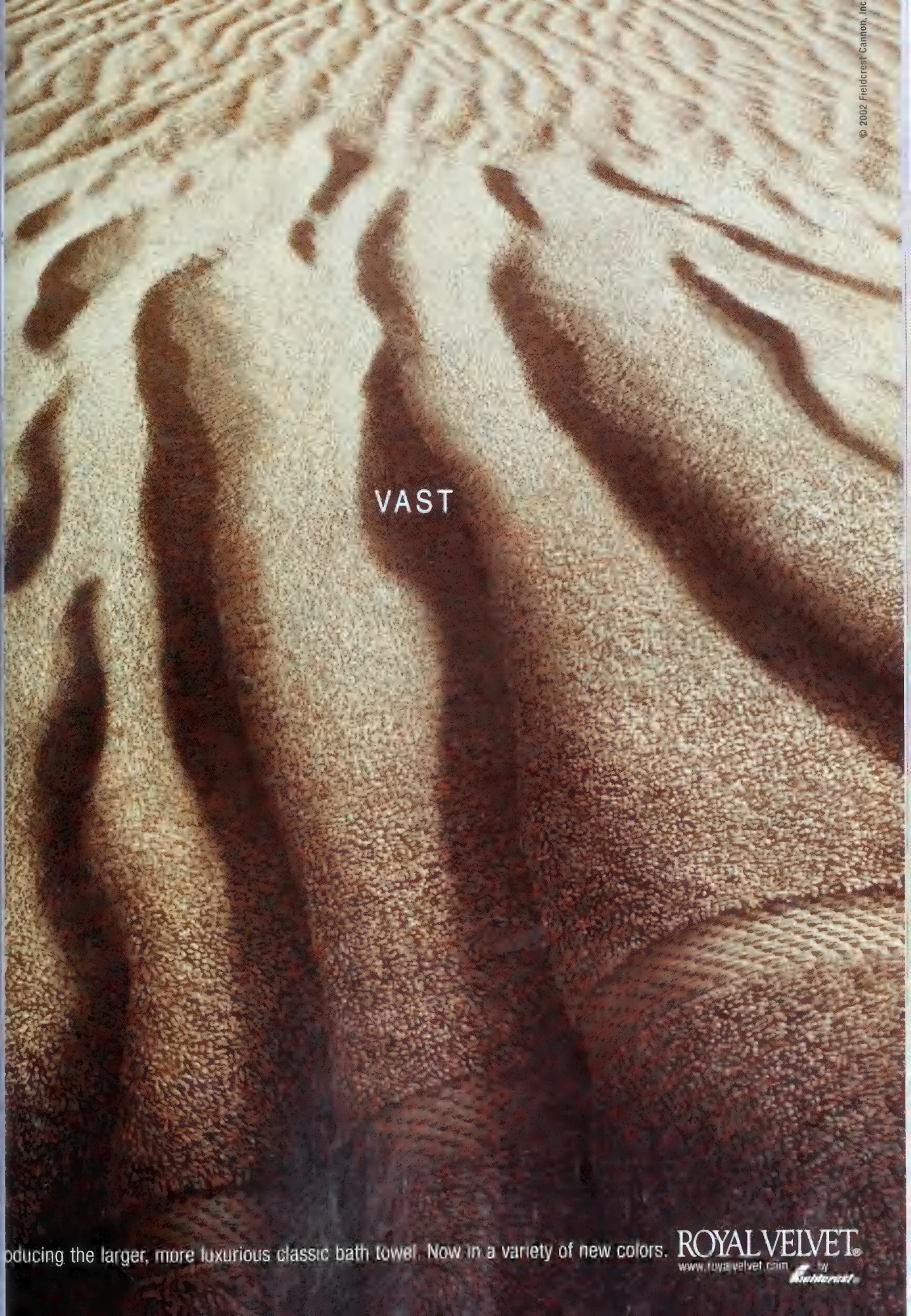
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3. Zesty Italian (AKM1021) etched travertine stone, $ for a 16" square; from Art Tile: 800-260-8646 or www.artistictile.com.
4. Many Leaves mosaic tile, $360 per square foot; from Waterworks: 800-899-6757 or www.waterworks.com.
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6. Bisazza Capodimonte in vetricolor; through designers: 305-597-4099 or www.bisazza.com.
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(swatchwatch)

Summer Breeze

A serious Italian chair takes a holiday

Ralph Lauren Classics' Fab Lighthouse Strip #LCF14883F through Hinson & Company; 100% cotton; 54"w. The textile and chair are in perfect harmony because the grand navy-and-white stripe rolls off the bolt horizontally and lines up ideally on the frame—no seam needed. Stripes on the pillows work horizontally or vertically.

Summer is the season for surprises, and we've pulled a fast one for this month's Swatch Watch. We took B & B Italia's classic Solo armchair, designed in 1999 by Antonio Citterio, and introduced it to exotic ports of call. Usually upholstered in plain leather or unpatterned cloth, the extra-roomy chair sparkles in an assortment of bold blue-and-white prints, from Chinese pagodas to Indian ikats. "This is a case where breaking the rule was the rule," says Carl Dellatore of D & F Workroom. "Our fabric choices for an iconic Italian chair were a bit heretical, but we got fabulous results. To keep the chair's edginess and allow the shape to speak for itself, we used clearly delineated patterns and no welting, tufting, fringes, or other embellishments." >

B&B Italia's Solo armchair S109; 42⅞"w. x 37⅜"d. x 29⅞"h.

Photographer **Joshua Sheldon**
Writer **Carolyn Sollis**
Producers **Carolyn Sollis and Elaine Wrightman**



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Brunschwig & Fils' Lallarookh #65662.01; 66% linen, 34% cotton; 54"w. The trick to this large-scale floral was working out the repeat. We centered the flowers on the seat cushion and cut and seamed the fabr so that one flower motif would fall in the middle of the back. Flowers were also placed carefully on the arms and centered on each pillow.

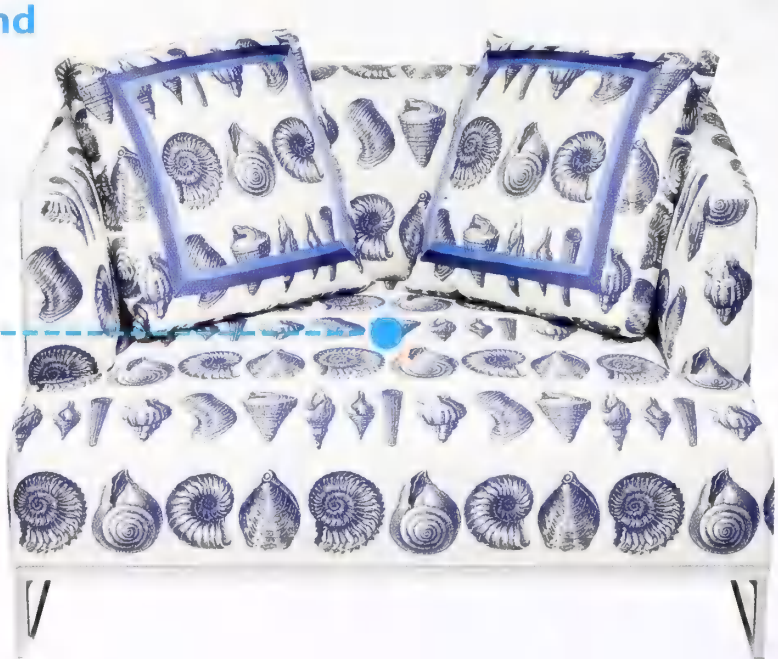
Jab's Santa Ponza #1-8287-375 through Stroheim & Romann; 100% cotton; 59"w. This lyrical crewel adds a feminine touch to the chair's masculine form. The clean design and wide-open field flow gracefully over the chair frame and onto the pillows.





Scalamandré's Tiki #26450-003; 100% cotton; 55"w. We were careful to line up this ikat check so that each stripe was strategically placed, especially at the edges of the seat and the center of the arms. With a textile this strong, simplicity was the watchword; our only whim was to run the fabric in the opposite direction around the pillow's box border.

"We used clearly delineated patterns and no embellishments"



Country Swedish's Pavel #144-02 in blue; 56% linen, 44% cotton; 59"w. Beautifully drawn seashells form an organized repeat on this fabric; the circles of the shells contrast with the square frame. For a jolt of color and more geometric tension, grosgrain ribbon in two intentionally different tones of blue is mitered and inset in squares on the pillows.

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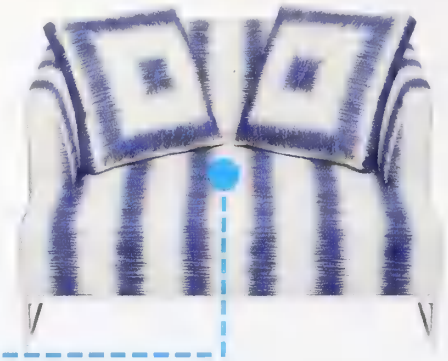
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Pierre Frey's Montfort 2560 in color 1; 100% cotton; 55"w. We could have run this ikat stripe in either direction but chose to position it vertically in order to give the chair the illusion of extra height. We cut and mitered the pillows and chose the darkest blue of the stripe for the pillows' box borders.

Hable Construction's Floating Lotus in blue through AM Collections; 100% cotton; 60"w. Because the chair has a strong silhouette, the shape does not get lost in this witty print. We added a crisp navy-blue border to the box edge pillows to make them pop.

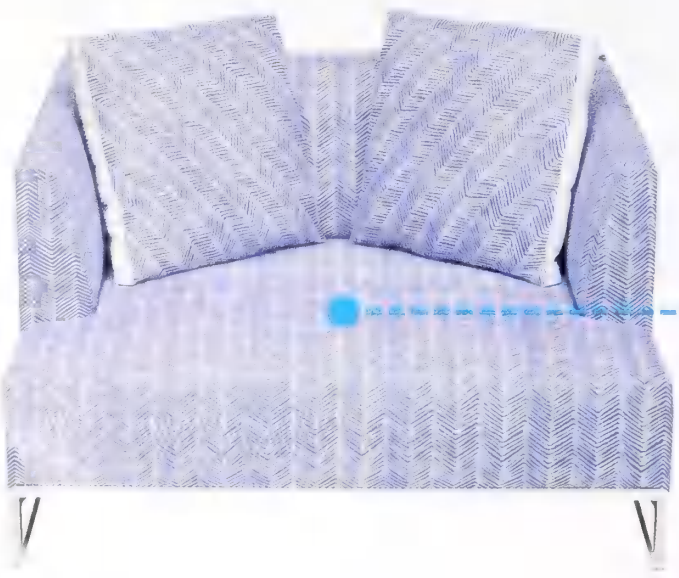




Christopher Hyland's Willow #PT0011 in white and blue; 100% cotton; 48"w. We dared to use this toile, the most traditional of all the prints, because the architectural forms of the pagodas stand up to the architecture of the chair. The busy pattern allowed us to let the motifs fall somewhat randomly.

tips

- *Not every piece of furniture can adapt to a playful treatment. Choose wisely.*
- *If you take a risk with a textile, do not take a risk with the trimmings too.*
- *Note the density of a pattern. An open field with an airy pattern will make a piece feel lighter; a tight allover print will add weight.*
- *The simple blue-and-white color palette harmonized with the chrome frame and didn't overwhelm the chair.*
- *Try ribbon trim that complements but doesn't exactly match your fabric. It can provide the extra kick your pattern needs. For more details, see Resources.*



China Seas' Petite Zig Z #AC303-15 in French blue by Alan Campbell through Quadrille; 55% linen, 45% cotton; 48"w. This free form herringbone has the quality of a drawing, which relaxes the chair's geometry. We cut the pillow fabric on the bias and used white line for the box border as an ech of the chrome frame.

For more on Swatch Wa to www.housebeautiful.c

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[bottom center] Robert Rufino and Ron Wendt put a little spring into the Fête des Quatre Saisons benefit at the Fr Collection in New York. [other views] The four seasons was the theme, down to the ivy tendrils on Rufino's hat.

(partyon!)

Four Score

The Young Fellows of the Frick Collection toast the seasons

On the night of the Fête des Quatre Saisons, the doors of the Frick Collection swung open on a winter fairyland. The baronial vestibule that welcomes art lovers to the esteemed New York museum had been magically transformed into a forest lit in the iciest of blues. Birch trees massed along the walls cast spiky shadows on the 600 guests, and even the neoclassical bronze chandelier sprouted frosty branches.

Less than two days earlier, the vivid tableau existed only in the imaginations of Robert Rufino, vice president of creative services at Tiffany & Co. (an event sponsor), and Ron Wendt, a floral and event designer. The pair's theme: the Frick's cycle of amorous Boucher paintings depicting the four seasons. The challenge was to embellish the Frick's grand John Russell Pope architecture but not compete with it, while simultaneously capturing the canvases' rococo verve. >

Photographer **Buff Strickland** Writer **Elena Kornbluth** Producer **Kendell Cronstrom**

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Actual installation began the day before the benefit. Rufino spent hours draping layers of tulle over the flame-colored silk leaves of an oak tree in the "autumn" room, directing lighting technicians, and, as he puts it, "sticking my nose into everything." The afternoon of the ball, fresh flowers and floral arches arrived for the museum's garden court, which represented both spring and summer. After each seasonal scene met with his approval, he nipped out just in time to put on an evening suit, festoon his top hat with ivy tendrils, and reappear to greet the crowd, a vernal version of his dapper self.



Single-flower bouquets are pretty and don't steal attention from the food.

tips

- *Illumination makes the mood. Up-lights gelled blue are cool; amber gels gain a warmer glow when diffused—in this case, through five different shades of torn tulle.*
- *Keep the time of day in mind. If the decorations for your nighttime party look garish in full sun, remember that colors fade away when the lights go down.*
- *Draped fabric adds glamour to almost any event. It looks great on columns, and even on walls.*
- *For an uncomplicated buffet table, arrange a single type of flower in simple glass cylinders.*

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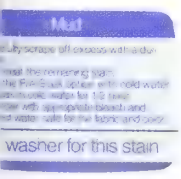
Whiten Up!

This beach house bath looked like the motel from hell until Tricia Foley checked in

The salmon-pink fixtures were not only unsightly but completely out of place in the 1860s white clapboard cottage that Tricia Foley's client had just bought. With renovations galore on her list, though, the new owner didn't think she could afford to tackle the bathroom right away. "Think again," said Foley. "You begin your day in this room. You'll feel so much better if you do it now." The decorator led her client straight to the nearest Home Depot in Patchogue, Long Island, where they sat down with Diane Golden, one of the in-house designers available to all Home Depot customers. Golden helped them pick out fixtures, draw up a plan, and define a budget. Then she hooked them up with a contractor and supervised the work. "I go to Home Depot for instant gratification," says Foley. "It really doesn't take a lot of money to totally transform a space." ●

Photographer **Maura McEvoy** Writer **Christine Pittel** Producer **Elaine Wrightman**





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(antiques)

He Said, He Said

Taking a long, luxurious bath in 1808 called upon one's basin instincts





Our experts Leigh and Leslie Keno come clean about an 1808 basin stand.

Before the Jacuzzi, before the rotating shower nozzle, before the claw-foot bathtub, there was the basin stand, one of the first furniture forms in the history of American hygiene. Before that, there was the local creek.

Leigh Keno: This Federal mahogany corner basin stand, made around 1808, is attributed to cabinetmaker William Hook of Salem, Massachu setts, because of its similarity to a basin stand in t Museum of Fine Arts in Boston. Hook made that example as a wedding gift for his sister Hannah.

Leslie Keno: This piece has a hole cut into the top for a bowl and flanking holes for a glass and a soap dish. A small shelf on the splashboard also holds a glass or a ball of soap. The drawer below holds brushes or a towel; the shelf on the bottom a stretcher centered by a circular disk that suppo a water bottle. Later washbasins have a shelf for a massive water pitcher.

Portrait **Lizzie Himmel**

Writers **Leigh and Leslie Keno**

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"Screens blocked off a bather from the rest of the bedroom or kitchen. Once separate bathrooms came about, basin stands like this one became obsolete"

Leigh: In the drawer of the stand, people might have kept their "tooth cloths," which were usually pieces of linen, and toothpaste, often a homemade concoction of honey and charcoal or salt and sage.

Leslie: Soaps were often homemade, too, and just as luxurious. "Washing balls," as soaps were called, were molded by hand out of wax, potash lye, and sheep tallow, sometimes with a few herbs thrown in.

Leigh: During the 19th century the emphasis on personal cleanliness increased, but even by the late 18th century, most homes had furniture forms designed to assist in the care and cleansing of the body, such as dressing tables, washing tables, and commodes.

Leslie: This basin stand is elegant: it has a shaped frieze on the bowed front,

Some inspire conversation. Some leave you speechles



Tureens



Rugs

ed front feet, and nicely figured hogany veneers. *The London Cabi- Makers Book of Prices,* published 788, includes a "common bason nd" and lists additional charges scalloping the rail and extra cup es. This piece would have stood he bedroom, along with the com- de. It wasn't until later in the 19th tury that a single room encom- sed all personal hygiene needs.

igh: Some mid-19th-century ises actually had plumbing, but st did not have bathtubs because he expense of running water. Oil- ths were often nailed down in front he stand so that excess water uldn't ruin the carpet or floor.

slie: Can you imagine? Before shbasins came about, people would hang a bucket of water and a cloth outside the back door to wash their hands before dinner. That was basically the only hygienic activity of the household.

Leigh: If you can call that hygienic. It really took awhile for the concept of cleanliness to take off in America. During the 17th and early-18th centuries, it was common to wash only the hands. Slowly, it became customary to wash the hands, arms, and face, so washbasins were invented. Still, Americans didn't undress completely to bathe. As the 19th century progressed, society ladies sent out pamphlets urging people to bathe the entire body at least once every 24 hours.

Leslie: I wonder how the perfumery business was doing at that time. The cleanliness movement was not only a societal issue, but also a health issue. There were theories about the benefits of hot versus cold water, as well as vigorous scrubbing of the skin with a brush or a coarse cloth to produce a healthy glow.

Leigh: As people began to bathe more parts of the body, the desire for privacy increased. Before running water, one couldn't bathe indoors properly without the help of a trusted servant, or perhaps a sibling. Screens were constructed to block off a bather from the rest of the bedroom or kitchen. Once separate bathrooms came about, basin stands like this one became obsolete.

Leslie: As lovely as this piece is, I'm not sad about that! ●





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20 ays to **enhance** *your bathrooms*



such a small space, a bathroom ave huge repercussions. If you take that morning and ime bath or shower in a dingy, leaky, uncomfortable, or ctical bathroom, you're not going to be in a very good . And putting up with a cramped, less-than-perfectly-oning bathroom is much more trying than the pain of ating and/or the penny-pinching that might be required for it. But contrary to popular belief, a total overhaul always needed to turn a dog-eared bathroom into the meow. A few carefully chosen pieces of hardware and sories can make a world of difference. Editorial Assis-'ori Mike and I are both thinking of ways to update our bathrooms; here are some of the things we've learned:

vers ● Stone, slate, marble, ceramic, or glass floor and iles are the only way to go. They last longer and clean up than other materials. ● When you install or replace a erhead, the tallest member of your family should stand in all or tub so that you can determine where the shower-should be positioned. (There's nothing more aggra- and uncomfortable than ducking to rinse one's hair.) stic shower curtains are clingy and not very fresh, as natural-fiber shower curtains are simple to launder; glide" ball-bearing chrome hooks facilitate opening and g. ● If you are designing your shower space from h, make it at least four feet long so that you can build solid "banquette seat" covered in the same material as alls and floor. It makes leg-shaving a cinch.

● Sit in a tub before you buy it, and make sure it nmodates everyone who will be using it. ● If you buy tique claw-foot tub, check to see that all four feet are and firmly attached. (Repairs on old tubs and hardware e tricky and costly.) ● Install a hotel towel rack above ub: it will make room for extra storage space elsewhere. hsider investing in a new tub rather than using a spray-emical treatment on an old one; it won't last!

Sinks ● Pedestal sinks look stylish and strong, but they eat up storage space. A skirted sink—or a sink set into counterspace and cabinets—is more practical in a tiny bathroom. ● Don't buy a sink, tub, or toilet in trendy colors: white fixtures are spic-and-span and never look like "fashion victims."

Quick Fixes ● If your budget doesn't allow for a total bath redo, replace your hardware. Chrome, brass, pewter, and nickel are like good jewelry on a plain dress. ● A dark, windowless bathroom should be kept light and bright: stick to white and shiny pastel colors.

Mirrors ● Don't cover a wall with a big slab of mirror: a large framed mirror, or several smaller ones hung on walls or even propped up on the floor, is much more attractive and easier to clean. ● Make sure your mirrors are beveled, which gives them a more finished, decorated look. ● Magnifying mirrors are a must; they work best when attached to metal accordion-style arms located to one side of your medicine cabinet. Choose a quality swing-arm magnifying mirror that can take a lot of wear and tear.

Toilets ● We're seeing more and more residential bathrooms with industrial "vacuum flush" toilets: they make more noise but usually require less maintenance. ● If you live in an older apartment building or house and are replacing your toilets, you must measure, measure, and measure again. Many of the newest toilets are too large for old bathrooms.

Color and Accessories ● Select white tile, toilets, tubs, and sinks, and your bathroom will not date. Inject color through painted or papered walls, shower curtains, window treatments, and towels. ● Keep the knickknacks to a minimum. A profusion of doodads leaves a large bathroom without focus and a small bathroom cluttered and cramped. Do hang pictures or photos on the walls—they add a charming, friendly note. ● If you desire a small area rug, consider hemp: it doesn't attract mildew, and it's strong enough to withstand frequent laundering. —M.M.

yellow fever

In her **Washington, D.C.,** house, decorator Mary Douglas Drysdale spins dross into gold



In her living room, Mary Douglas Drysdale lavished orange paint on an old secretary, adding stenciled decoration. Two 19th-century chairs in the foreground are French (left) and Italian (right). A 19th-century English overdoor decorates the mantel. Babe Ruth, one of a pair of Great Danes, reclines on a recamier.

Photographer **Carlos Emilio**

Writer **Linda Hales**

Producer **Senga Mortimer**





[below] A vision in Bill Blass, Mary Douglas Drysdale stands in her foyer. The Regency recamier is upholstered in a Schumacher cotton. The painting is by Sam Gilliam. [right] Velvet by Manuel Canovas covers a Drysdale-designed recamier.



TWENTY-FIVE YEARS AGO, MARY DOUG Drysdale slept in a platform bed uphols in a Joe D'Urso industrial-grade carpeti with steps that doubled as seating. Like of her generation, the Washington, D.C based interior designer was a devotee o modernist purity, restraint, and neutral But after time she exhausted the possib of the style, and moved on. "I just beca so bored," she remembers.

Now Drysdale is all luxe and fantasy ing and yellow silk. The living room of Beaux-Arts house in the capital's Kalor section has the glow of perpetual sunlig Almost every soft surface, from folds of unlined silk framing the oversize windo to cushy velvet upholstery on neoclassic chairs, is a deep, luscious yellow. Vibra fabrics partnered with painted and gild furniture are set off by a retiring backd of white walls and pale floors.

"I think that color is energy," says D dale. "But if you have too much energy space, it's enervating. Hold the color pu to 25 percent, then use neutrals for the

The decorator's Midas touch also gle in the dining room, where golden walls embellished with ethereal handpainted noiserie motifs in white. Color was actu the trigger in Drysdale's breakaway fro streamlined look. A decade ago, she pa pated in a decorator showhouse in whic tried out a shock of bright yellow curtai a mostly white sitting room. "Visitors lik it," she remembers, and so did the desig

Ever since, in private and public pro for clients as well as for herself, Drysdal energized city and country houses with favorite primary color. Secondary colors especially those made with yellow, such orange and chartreuse—are also import



iving room
e, pillows, and
d tree-stump
were designed
ysdale.
ain fabric from
ert Scott. Sisal
ark Carpet.









page and facing page, top left] The dining room's walls are yellow with white-painted motifs. The mahogany table, a 19th-century French gns can expand to seat ten. The reproduction chandelier is by Newcomb Wolfe. The marble Psyche is a 19th-century piece by Stein ge. [facing page, top right to bottom left] Candy-stripe curtains in a Scalamandré fabric and geranium-pink linen upholstery from ers give the garden-level library a glow. The black-and-white table is a new piece by Brunschwig & Fils; the yellow lounge chair is by Rose Tarlow.



[above] In her bedroom, Drysdale dressed up a seamstress's dummy and plopped a hat on top. The patchwork quilt is an heirloom. [facing page] The upper terrace, accessible from the kitchen and living room, is furnished with an antique settee and chairs, as well as with pedestals and urns by Michael Taylor. For more details, see Resources.

in her palette. At home, she likes to lead visitors into the living room, where she proudly shows off an antique *secrétaire* born again with coats of pumpkin paint.

In the dining room, Drysdale balances a gilded Italian console in one corner with a whimsical folk-art horse in another; against a mirrored wall, a 19th-century marble statue of Psyche wears a straw hat. A gilded tree stump serves as a coffee table in the living room. An heirloom country quilt is layered over orange silk brocade on the designer's bed.

Tweak though she may, Drysdale's foundation remains classical. She says she will always draw inspiration from her native Charlottesville, Virginia, where 18th-century architecture has never gone out of style, and will remember forever what she learned of line and proportion and the proper manipulation of space at the Ecole des Beaux-Arts in Paris.

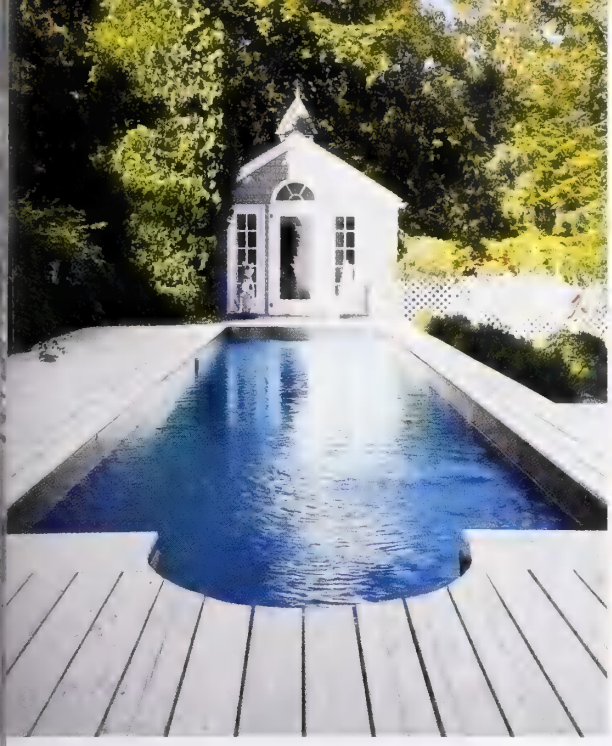
"Very few rooms in the universe are perfect, but that is always the goal," she says, ticking off her essential rules. "Symmetry leads to harmony. Serenity is achieved through complexity. Respect for the old must be reflected in the new. To expand space, create a vista. And above all, befriend color."

The Kalorama house had little architectural distinction when Drysdale bought it in the 1980s. The only interesting original element was a mantelpiece with classical lines. Undaunted, she made casts of the carving and replicated it for the molding that now defines the grandest rooms. Elsewhere, bold details mask awkward doorways, and mismatched windows hide behind slyly calibrated curtains and shades. Where walls impeded traffic, Drysdale created spacious archways, punctuated by columns and pilasters. She turned a single small window into a wall of French doors, opened the narrow stairwell to a sky view, and converted a ground-floor laundry room into an inviting library. "You have to choose something and work with it," she says, "and what you can't work with, you can always disguise."





[this view and facing page, below left] The three peacock chairs on the yew-hedged teak deck were found at yard sales and painted charcoal green. Heavy carved wood tassels hold down the linen top cloth. The grosgrain ribbon pillows are by Dransfield & Ross.



Photographer **Dana Gallagher**

Writer **Christopher Petkanas**

Producer **Senga Mortimer**

[left] At the end of the lap pool stands the guesthouse, a former toolshed, with life-size ceramic Great Danes flanking the doorway. [right] The front door is up the steps, at the end of a path. [below right] Geoffrey Ross (left) and John Dransfield in the alternate street entrance.



Meeting House Rules

Anything goes at John Dransfield and Geoffrey Ross's weekend getaway in **East Hampton**





"The evolution of houses is wh





[above] A living room still-life atop an ebonized Egyptian Revival chest includes an antique scale for weighing paper, a wooden bust of a Haitian general, and a store prop that Dransfield painted coral. [right] The men added a trompe l'oeil frieze above the stripped paneling. Pale color brings serenity to a mixed bag of furnishings: Eastlake armchairs, an Italian Regency caned chaise, a 1940s driftwood table base, a 1970s Italian orange fiberglass-finished table, and sofa pillows appliquéd with policemen's parade gloves.

FOR MANY AFICIONADOS OF DECORATING, THE THRILL IS IN getting it right and changing not so much as a throw pillow. For others, like John Dransfield and Geoffrey Ross, decorating is a vigorous, ongoing process. The men have many goals for the interiors in their circa-1860 Quaker meetinghouse in East Hampton, New York. But perfection, if such a thing exists, is not one of them.

"The evolution of houses is what interests us," says Dransfield. "We use them as design labs. A lot of well-known decorators race toward a finish line, but 'finished' to us means stale. We love rooms that are 'off' or even a little 'wrong.'"

The men are the principals of Dransfield and Ross, a home furnishings firm launched in 1992. Before that, Dransfield had grown numb spinning variations on denim miniskirts for junior sportswear companies, and Ross, for years a textile designer at top-tier houses like Scalamandré and Nobilis, hoped never to see another damask stripe or scenic toile. Dissatisfaction with their jobs led to

terests us. We use them as design labs



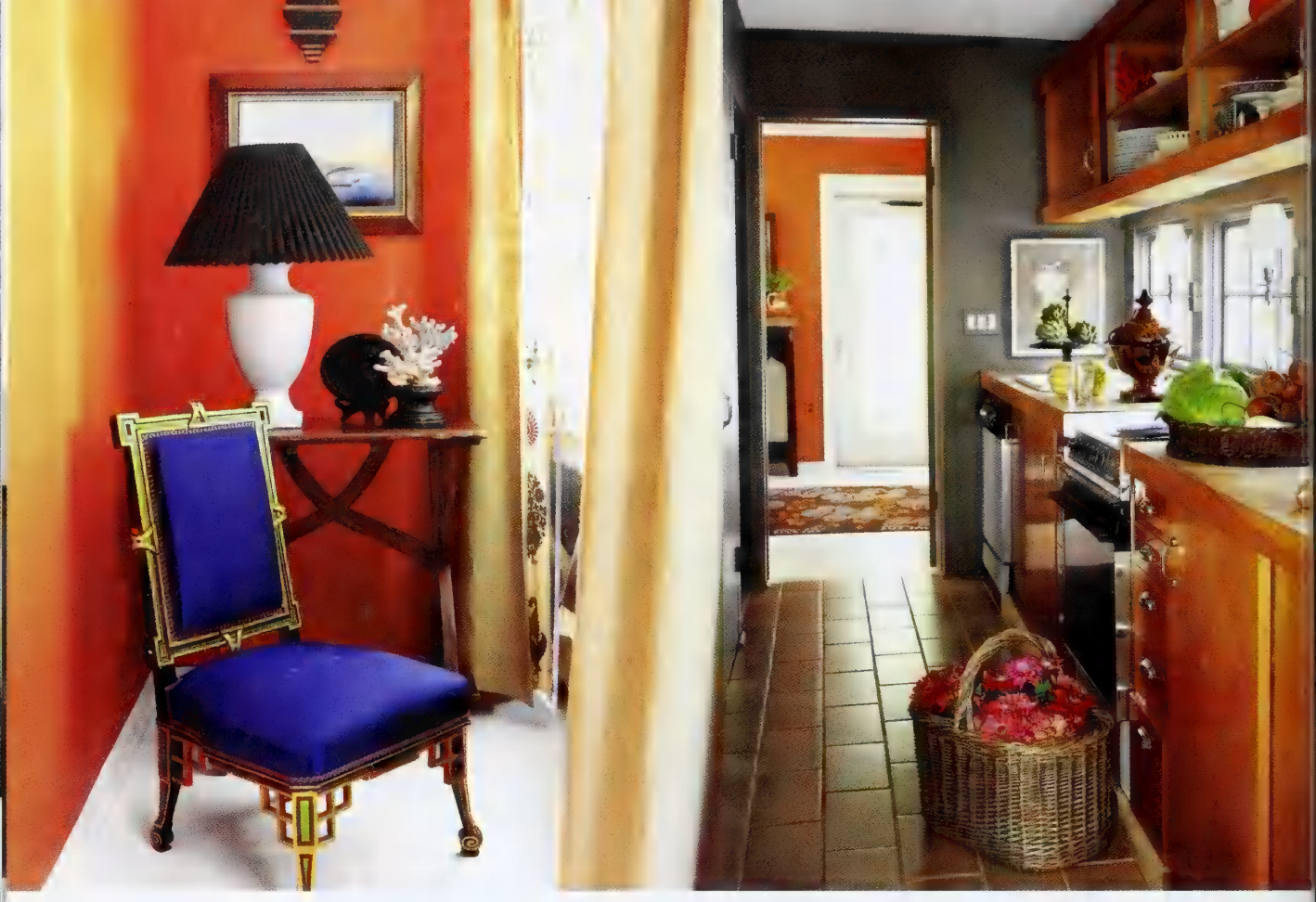
“‘Finished’ to us means stale. We love rooms that are ‘off’ or even a little ‘wrong’



[above] The floors are painted white throughout the house. Old French garden chairs surround a bronze-plated Parsons-style dining table. [right



el campaign bed in the guesthouse has cotton twill hangings lined with striped cotton from Chris Stone. Anglo-Indian chairs are inlaid with mother-of-pearl.



[above, left to right] A silk-covered Aesthetic Movement chair in the orange guest room retains its original polychrome paint. Dransfield and Ross improved a standard kitchen by refinishing the pea-green painted cabinets and replacing pulls. [facing page] A no-poster bed is curtained by means of brass rails suspended from the ceiling. A hand-blocked Indian factory sampler lines natural linen hangings. An artist's plaster study wears ceramic and coral beads. For more details, see Resources.

the creation of a line of decorative pillows with tactile, often wild surface interest. A typical Dransfield and Ross pillow might be entirely faced with piggybacked rows of grosgrain ribbon, or bobbing tassel fringe, or dozens of polyurethane strings.

The Meeting House, as their weekend retreat is known, was trundled east from Southampton some 40 years ago to a newly created area of East Hampton called Hampton Waters, envisioned as a community of new summer homes for artists. Dransfield and Ross's place was used as a sales office and marketing lure. But what nobody took into account is that most artists cannot afford second homes: the development company went bust. The Meeting House was a community of one.

By the time Dransfield and Ross acquired it in 2000, the single-story structure with a cedar-shingle façade and roof had gained a charming, luxuriously private freestanding guesthouse poised at the head of a serenely simple lap pool. Like the main building, the guesthouse had an earlier life—as a toolshed on the grounds of East Hampton's Guild Hall arts center. When they moved in, both houses still bore cringe-making traces of the previous owners' girly, chintzy decor, a fair measure of everything Dransfield and Ross oppose.

The men have studied enough holiday windows at Barneys New York to know the value of a solid theme. To kick off the decoration of one guest room, Dransfield and Ross assigned it a fictional occupant, the Italian governor of Ethiopia, which led them to gouaches of Vesuvius and natural linen bed hangings on bamboo brass rings. Another guest room's steel campaign bed, draped in rich folds of heavy cotton twill, suggests a Napoleonic figure whose devotion to creature comforts might make him late for battle.

What's "wrong" with the Meeting House? The living and dining room make up one symmetrical space but have two warring types of paneling. Pillow prototypes that had a buyer from Neiman Marcus swooning but are clunkers in East Hampton live there anyway. And while Valentino might be able to get away with a pair of life-size harlequin Great Danes in majolica at his villa on Capri, the owners think they may have gone too far by having similar creatures guard the guesthouse. Which is exactly the point. "Whenever everything looks like it belongs," Ross says, "that's when I know it's time for a change."





colorwhirl

Peripatetic decorator Whitney Stewart brings a worldly palette to her suburban **Maryland** lair



[right] Whitney Stewart works from an office at home and wouldn't have it any other way. "My clients walk in and get an immediate fix on my style," she says. [facing page] A 1970s horn-covered coffee table is an unexpected touch in a living room adorned with an Aubusson tapestry. The green silk taffeta on the pillows is from Christopher Norman.

Photographer **Carlos Emilio**

Writer **Christine Pittel**

Producer **Senga Mortimer**

HER FURNITURE IS PROBABLY BETTER TRAVELED THAN MOST people. Designer Whitney Stewart has moved around a lot, and she likes the company of her favorite things. The Chippendale-style mirror hanging in her sitting room, for example, has been with her since she was a teenager in Los Angeles. It accompanied her to Manhattan, where she worked with designer Mario Buatta, then followed her back to Los Angeles when she took over her mother's interior decorating firm at age 23. The mirror crossed the Atlantic with Stewart, her husband, and their three children when they rented a château in the Loire Valley for a 12-month sojourn, which they enjoyed so much that they stayed in France for 11 years. Then the piece came back to America seven years ago, when the newly single Stewart decided "it was time to rejoin the real world." She bought a two-story white brick 1940s house in a leafy Maryland suburb near Washington, D.C., and unpacked her furniture crates. "I wanted to get back to work, and for me that means decorating," she says.



[top] The blue plaid on the sofa and chair in the sitting room is from Cowtan & Tout. [above] Over the window of a guest room, an antique manuscript is framed by charcoal-striped fabric from Jacques Bouvet et Cie tied back with a turtle shell.





e from above] A Venetian mirror hangs above
-designed Parsons table. A whimsical
oor lamp by Lieux hovers near a daybed
ed in a Christopher Norman silk taffeta and
with a pillow in Marigold silk from Bergamo.
e Kashmir shawl is tossed over a dining table
s Pollock Reproductions. Curtains made
lico Corners check are tied back with raffia
an antique washstand in the entrance hall.





"I can't sew, but that doesn't stop me from putting window treatments together"



[above] Stewart hung a small English fabric-covered mirror on her bathroom window, which is casually draped with a couple of yards of voile from Kravet. Beaded pears march across the sill. [facing page] A blue-and-white-striped taffeta from Brunschwig & Fils made a nice new skirt for an old dressing table. Stewart had no qualms about adding more stripes, this time in a pink-and-white Porcello Stripe from Glant, on the roman shades. For more details, see Resources.

Naturally, Stewart started with her ow home. "I knew I wanted uninhibited col soon as I walked through the front door, says. "The rooms are small enough to pa in brilliant, intense hues that would be o powering on a larger scale. When each r is a different color, it feels as if you're liv in a much bigger house." The sitting roo daffodil yellow makes a jaunty backdrop a blue-and-white plaid on the sofa and cl chair. A richly patterned paisley shawl ha across the doorway, behind a battered re leather wing chair. At the window, stagh cap the rods at each end of a sky-blue ba shade, in reality just a length of fabric cas gathered and tacked to the wall. "I can't but that doesn't stop me from putting wi dow treatments together," says Stewart. " big on staple guns."

To stretch her house's modest square footage, she turned a garage into an entra hall and built an addition in back. "It rea opens up the house, because now you ca step from all these tight little rooms into 20-by-20-foot living room with French d out to the garden," says the decorator, w painted her new room artichoke green. S brings in more shades of green with luxu ous upholstery: soft velvet and silk taffeta and slubbed linen in tones ranging from sage to celadon. An 18th-century castle-s Aubusson tapestry completely covers one wall. "It's in terrible shape, but it sure set up a room. On top, I hung a portrait of Louis XIV that I bought at a French cou auction. There were hundreds made for a those government officials who wouldn't caught dead without a portrait of the monarch in their *salon*."

The spiraling wrought-iron lamp by th daybed bounces back when touched, mu visitors' delight. "I believe you have to ha something amusing in each room," Stewa explains. "I mix European sophistication Californian come-what-may. So many dec tors play it safe, but that's not me."



{ l u s h





[left to right] Patricia Thorpe at the edge of a water-lily pool in her seven-acre garden. Foxgloves th

The owner of a historic garden in ups

Photographer **Richard Felber** Writer



die back. Behind the 1880s house, a level garden and hillside plantings run parallel courses.

v York lets her imagination run wild

le Producer **Elizabeth H. Hunter**



[left to right] In place of the original sundial, Thorpe set out an old birdbath planted with petunias. Ellen Biddle Shipman's garden house terminates the formal border. Roses climb a focal arch. Stone steps go from the back patio to an upper lawn. For more details, see Resources.



HEATHCOTE, PATRICIA THORPE'S Cooperstown, New York, garden, is the work of three strong women. The first was Ellen Biddle Shipman (1869–1950), one of America's earliest women landscape designers, who laid out the classically inspired garden. Katherine Guy Cooper (1895–1988), daughter-in-law of James Fenimore Cooper III, planted the garden in the 1920s. Today the grounds are in the knowing hands of Patricia Thorpe, author of four garden books and the owner of Heathcote since 1993.

Heathcote was "terrifying" the first time Thorpe saw it. "The house, with ten bathrooms and a ballroom, had been empty for six years," she says, "and the garden, seven high-maintenance acres, was in a state of advanced decay. But it was still more beautiful than almost any other garden I had ever seen. My husband and I simply bought it and got to work."

Shipman had built Heathcote into a hillside, adding her trademark terraces and formal hedges. She included pools, fountains, statuary, and a classic open-sided garden house with white pillars. Katherine Cooper, the property's first chatelaine, amplified the formal lines of Shipman's design with native plants that were unusual in gardens of the time. According to Thorpe, the reason that the garden didn't just disappear while unattended is that Cooper's hardy natives—trillium, sarsaparilla, filipendula, thalictrum, dogtooth violet, Solomon's seal, cohosh, monarda, and snakeroot—resurfaced every year. Likewise, strong naturalizers such as lilacs, macleaya, and monkshood thrived and kept up the appearances of a garden.

Thorpe's own gardening style, a "selective ruthlessness," meshed well with Cooper's 80-year-old garden. "My favorite thing is to weed," she says. "I have little interest in designing, and I actually don't like planting very much. This is the perfect garden for me because it already has a wonderful design and all the plants anyone could wish for.

"With any neglected old garden, the edges are the first to go. We cut down lots of trees where the woods had c back in. Clearing encouraged old s of blue mertensia and eremurus to emerge. Martagon lilies now pop u along the woodland edge. But one most magical things is that thousan and thousands of old bulbs began t ering again. As soon as the snow m huge expanses of golden eranthis b like sunshine, and masses of tiny bl scillas form pools in the spring law

To reestablish the formal borde Thorpe beds out tulips and tall *Nic sylvestris*. Between their bloom per hundreds of naturalizing foxgloves flower. She tries not to weed too ha because she loves the lushness and lets plants pop up in the driveway (clean every Saturday during Coope time). Thorpe says, "I may have mo plants in my drive than most peopl have in their gardens. That's why w people look at what I have done here and say, 'Oh, it looks just the v it used to,' I always respond, 'Oh, n not one bit!'"

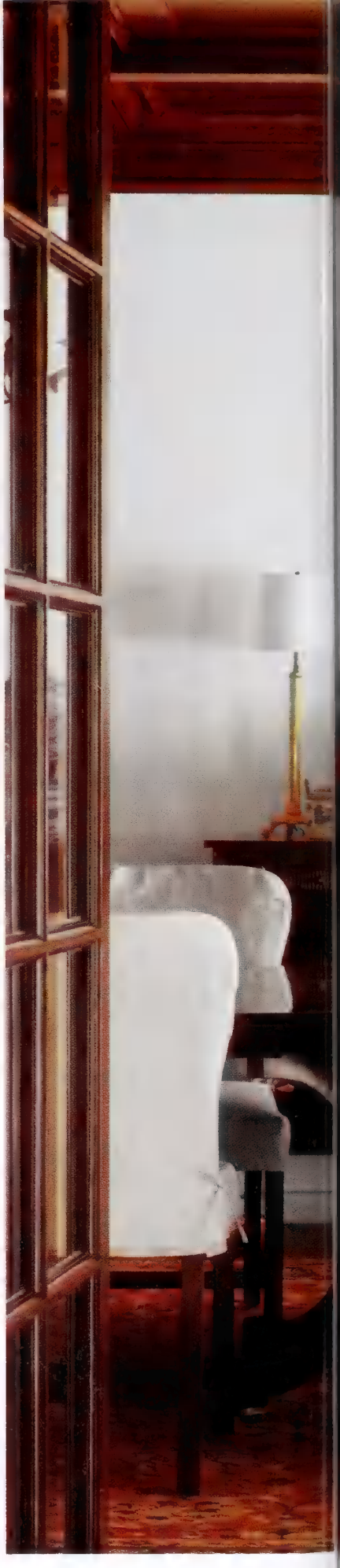




garden plan

1. Main house
2. Patio
3. Stone stair
4. Carriage house
5. Upper beds
6. Garden house
7. Formal border
8. Rose garden
9. Driveway
10. Boccie/badminton lawn
11. Cutting/vegetable garden
12. The shrubbery
13. Crabapples





DOCTOR JOYCE

Kerry Joyce puts the glamour back into a sturdy 1940s house in **Beverly Hills**

Photographer **Tim Street-Porter**

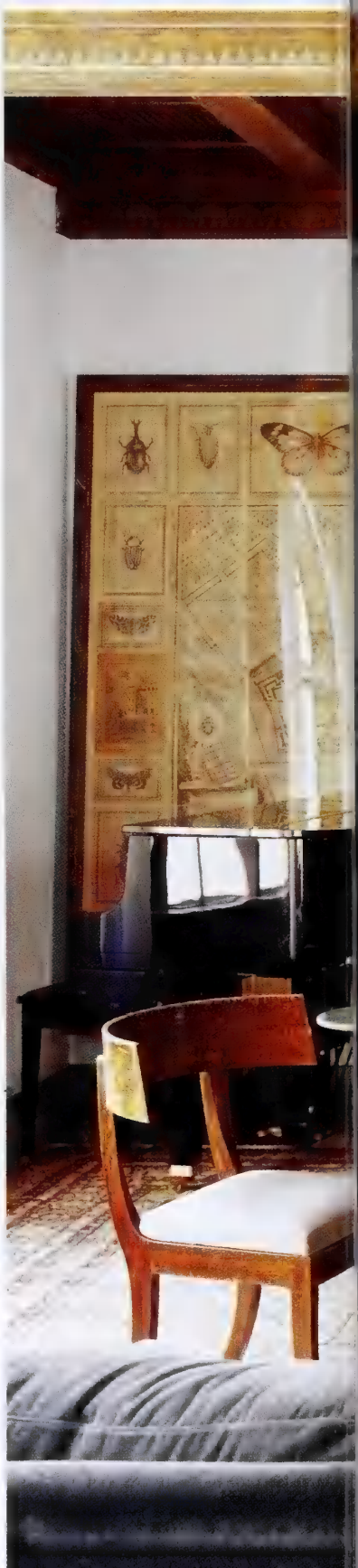
Writer **Elizabeth Terry** Producer **Miguel Flores-Vianna**



[far left] A life-size Spanish portrait is propped against a dining room wall. Rose Tarlow's Chippendale chairs are slipcovered in Fiorella, a creamy strié from Rogers & Goffigon. [this view] A pair of Wittington Console lamps on a Wentworth sideboard, all part of the Kerry Joyce Collection, augment the light cast by an antique Italian chandelier.

"I want peo





[above] A Louis XVI limestone mantel from Gregorius-Pineo presides over the study. Dianne club chairs from Waldo's Designs surround Joyce's Belgario coffee table. [right] A pair of Othello sofas from Rose Tarlow, covered in Rogers & Goffigon's Cervo Lichen linen velvet, anchor the living room. The antique tapestry throw pillows are from J. Iloulian Rugs. Joyce designed the Klismos chair and the Palatine coffee table; the latter's custom mosaic top was inspired by the marble floor of St. Mark's Basilica in Venice.

In a tear-down town like Beverly Hills, where bigger is often considered better, it's refreshing to discover a house that, after a lengthy renovation process, still retains its original 1940s character. "It had a great feeling, even though it had been remodeled many times over," says Los Angeles–based designer Kerry Joyce, who transformed the Mediterranean-style house for his clients, an investment banker and research scientist and their three children. "My hope is that when I fixed it, I enhanced that great feeling."

Known for mixing understated elegance with style and comfort, Joyce was intent on preserving the structural aspects of the house first, re-laying all

feel good when they walk into a room"







"What I do is what I'd want someone to do for me. Each and every little gesture makes a difference"

[above left] In the library, which is paneled in walnut with a faux-ivory inlay, a Swedish table from Lief Antiques is pulled up to a window seat with Joyce's Sophia chairs on the opposing side. The fabric is Barksdale II from Rogers & Goffigon. [above right] Chintzed Sheer curtains from Classic Cloth filter the sun in the breakfast room. The Gregga French round table from Mulligans i paired with Joyce's La Luna side chairs, slipcovered in Pyramid Lake from F&S Fabrics. The Gustavian armchair is from Charles P



the floors with appropriately finished hardwood or tile and resurfacing the walls to give them an undulating, old-plaster look. "I want people to feel good when they walk into a room," Joyce says. "They shouldn't have to say what they like. It's subliminal."

After restoring the house's simple, classic lines, Joyce, whose client roster includes hotelier Ian Schrager, actors Jami Gertz and Paul Hogan, and MTV Networks chairman and CEO Tom Freston, embarked on making the place feel like a home. "I like a sense of permanency," says the designer, who scoured the earth to find terra-cotta tiles with just the right sheen and the one antique rug out of hundreds that met his criteria for patina. The exquisitely crafted coffered ceilings and layered wood library paneling (quartersawn white oak with an antique ceruse finish) lend more timeless beauty. "What I do is what I'd want someone to do for me. Each and every little gesture makes a difference."

In the tranquil living room, a bright-green lamp injects a blast of color into the soothing palette of light gray and beige; in the library, a zany gold candelabra takes center stage on the mantelpiece without distracting from the room's beige and camel atmospherics. "Sometimes you have to do things that seem wrong, like



[above] The Village Barstools from Crate & Barrel offer guests a ringside view in the kitchen. [below] The master bedroom's custom canopy was inspired by a Spanish original, but Joyce decided that an upholstered headboard would be more comfortable than the traditional wrought iron. The Figaro bench is by Rose Tarlow.

going against the color scheme, to make the room right," Joyce says.

A Massachusetts native, Joyce trained in theater design at New York University. In 1973, while vacationing in Los Angeles, he got a job as a set designer (he has since won an Emmy) and never left. During the 1980s he ran a high-end shop, Designer Resource, which sold hard-to-find architectural elements such as columns, mantels, and moldings. He closed it after establishing his decorating firm, but he still designs an eclectic mix of traditional and classic modern furniture, available through Dessin Fournir. "Good design is good design, no matter where it comes from," says Joyce, who shops everywhere from the Paris flea markets to a favorite junk store in Yucaipa, California, with frequent stops at Crate & Barrel one day, Rose Tarlow the next. "A home should be friendly and stylish and promote a sense of well-being. The last thing I want is a bunch of decorative rooms that my clients will walk right past." ●



Good design is good design, no matter where it comes from"



A Vintage bathtub from Kohler and Belle Epoque sink from Altmans give the master bath an antique aura. Joyce designed the mirrors. For more details, see Resources.

Photographer **Victoria Pearson**

Writer **Elizabeth Terry**

Producer **Miguel Flores-Vianna**

Making a Splash

THE CLIENT'S ONLY REQUEST WAS TO MAKE HER MASTER BATH look clean and luxurious. Designer Kelly Wearstler started by replacing the tub. Originally located by the window, it was shown the door in order to make room for a custom-designed vanity, complete with two oval mirrors that take advantage of the natural light. Wearstler added extra wattage with 1970s-style Lucite sconces and Murano glass chandeliers; on the floor and walls, marble tiles with irregular veining complement a swath of wallpaper with a delicate floral motif. The room's crisp, modern palette is further softened by a 1960s Italian ceramic vase—great for holding sponges—and an early-19th-century cameo. As for the new bathtub, Wearstler settled on a spacious ceramic and cast-iron version with traditional English fixtures and fittings. "We all deserve to sink into a hot tub at the end of the day," she says.



Four five-star talents design bathrooms as different as they are artful; *House Beautiful* shows you how to get their luxe look without spending a fortune



page] The Carrara
le tile is from Romala
. The wallpaper is from
Wallcovering. The
o is from Kwid. The tub
Kohler; the fittings are
the Perrin & Rowe
tion by Rohl. The
s, caddy, and soap dish
om Waterworks. [facing
Wearstler designed the
rs and custom vanity,
is fitted with hardware
Van Dyke Supply and
n City Hardware. The
are by Kohler. The
lelier and sconces are
Fantasy Lighting. The
leaf chair is by Kwid.

(doubletake) Get Kelly Wearstle



What a bright idea: the **TWO-TIERED HAND-BLOWN GLASS CHANDELIER** (008-012) from Lampworks is a dead ringer for the one Wearstler used. **RETAIL PRICE: $3,495; 888-LAMPWORKS/ WWW.LAMPWORKSINC.COM.**



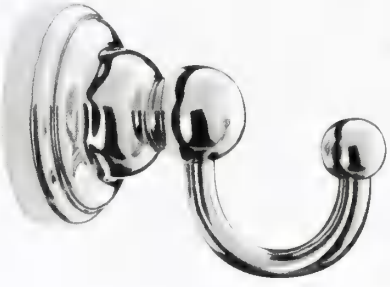
The polished-nickel **CROSS HANDLE FAUCET** (U.3721X) is from Rohl's Perrin & Rowe bathroom collection. **RETAIL PRICE: $758; 800-777-9763/WWW.ROHLHOME.COM.**





For long soaks in the tub, Wearstler included an **AQUOS FLAT PANEL LCD TELEVISION** (LC-20B2UA) from Sharp. **RETAIL PRICE: $2,500; 800-BE-SHARP/ WWW.SHARPUSA.COM.**

The polished-nickel **ROBE HOOK** (U.6921-PN) is from Rohl's Perrin & Rowe bathroom collection. **RETAIL PRICE: $96; 800-777-9763/ WWW.ROHLHOME.COM.**



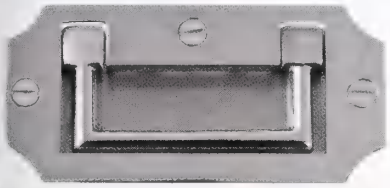


We imitated Wearstler's **CAMEO** appearance with one by Carol Lebeaux. **PRICE AVAILABLE UPON REQUEST; 508-842-8730.**



Old is [illegible]d-new with Kohler's **WHITE VINTAGE TUB** (K-700-0). **RETAIL PRICE: $3,617; 800-4-KOHLER/WWW.KOHLER.COM.**

de-to-order style with ready-made ease



tler's vanity hardware—**BRASS FLUSH HANDLES** 1) at Crown City Hardware **(RETAIL PRICE: CH; 800-950-1047/WWW.RESTORATION.COM)** **MPLE L CORNER GUARDS** (AH-02223456) Dyke Supply **(RETAIL PRICE: $10 EACH; 7-3355)**—was refinished in polished nickel mandy Metal Refinishers, **626-792-9202.**





The **BARBARA BARRY OVAL MIRROR** by Baker (3414) is the spitting image of the model crafted by Wearstler. **RETAIL PRICE: $1,430; 800-59BAKER/WWW.BAKERFURNITURE.COM.**



[left] The **WHITE CARRARA MARBLE VANITY TOP** by Romala, 49"w. x 22"d., is available through Expo Design Centers. **RETAIL PRICE: $379; WWW.ROMALASTONE.COM OR WWW.EXPO.COM.** [right] Approximate the look of the bath's tiles with these **CARRARA MARBLE** versions from Ann Sacks. **RETAIL PRICE: $13 PER SQUARE FOOT; 800-278-8453/WWW.ANNSACKS.COM.**

he **CHIVARI ALLROOM TACK CHAIR** in ver from Event quipment Sales imics the look f the Wearstler-esigned original. **ETAIL PRICE: 75; 800-337-0093/ /WW.EVENT QUIPMENT.COM.**



The polished-nickel **EXPOSED BATHTUB FILLER WITH HAND SHOWER** is from Rohl's Perrin & Rowe bathroom collection. **RETAIL PRICE: $1,611; 800-777-9762/WWW.ROHLHOME.COM.**







tips

- *"Don't bother refurbishing an antique bathtub," says Irelan "You can always find new fixtures designe to look old."*
- *Towel heaters that u hot water work bett than electrified ones.*
- *Adjustable mirrors a overhead lighting ar musts.*

[this page] The washstand, fittings, and tile are from Waterworks. [facing page] Ireland painted the Waterwork claw-foot tub in Ralph Lauren's Dressage Red; the étagère is also from Waterworks. The toile i from Kathryn M. Irelan

"Along with kitchens, bathrooms are the most important rooms in the house," says Kathryn M. Ireland, "but guest rooms and guest baths can be a little more fun and decorative." For a sophisticated Los Angeles client, Ireland indulged her passion for red. Acting on impulse, she upholstered the guest bathroom's walls with the same rich red toile that she used in the adjoining bedroom and painted the outside of the claw-foot tub in Ralph Lauren's Dressage Red. Her favorite one-stop shop, Waterworks, was the source for everything from the tub to the lighting to the classic washstand with polished nickel faucets. To counterbalance all that red, simple off-white subway tiles "ensure that the bathroom looks clean and harmonious."



Producer **Tom Mike**

(doubletake) Try turning your bathroom re



Kathryn M. Ireland's red **TOILE** (1912) is available through decorators from John Rosselli & Associates. **APPROXIMATE RETAIL PRICE: $112 PER YARD; 212-593-2060.**



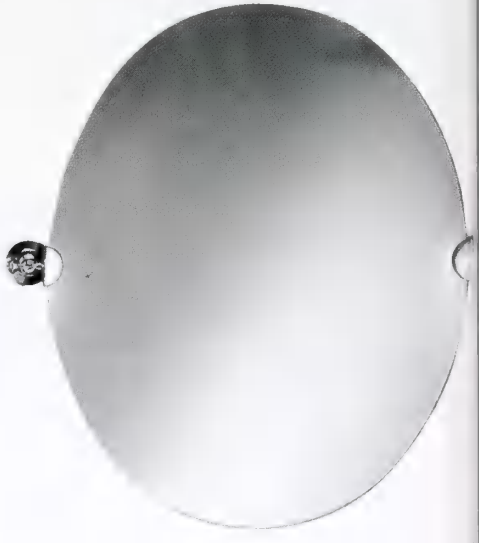
The **EASTON LAVATORY FAUCET** is from Waterworks. **RETAIL PRICE: $665; 800-998-BATH/ WWW.WATERWORKS.COM.**



The **CRYSTAL STANDARD BATH F** is from Waterworks **RETAIL PRICE: $350 800-998-BATH/WW WATERWORKS.CO**

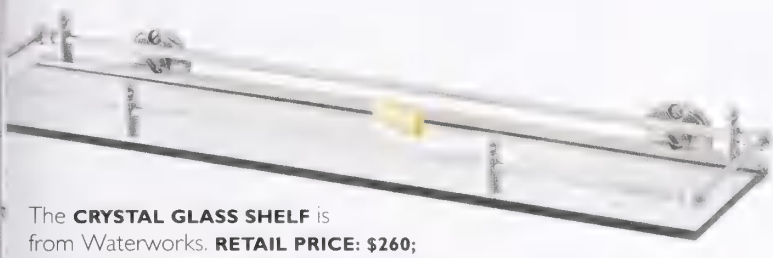
No one will be able to tell the difference between the **MERIDIAN HOTEL RACK** in chrome from Waterworks and Ireland's model. **RETAIL PRICE: $295; 800-998-BATH/ WWW.WATERWORKS.COM.**



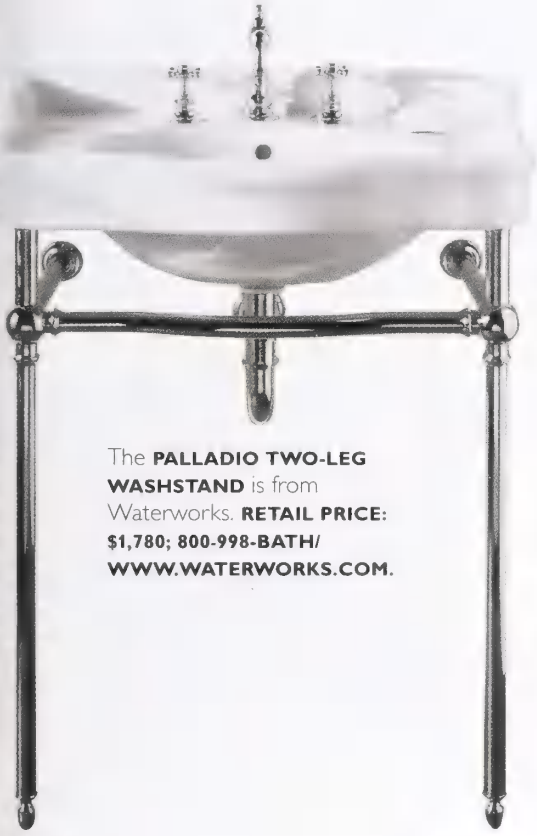


The **ANTIQUE MIRROR** (K-217) from Kohler will reflect your good taste. **RETAIL PRICE: $46 800-4-KOHLER/WWW.KOHLER.COM.**

a Kathryn M. Ireland's toile fantasy



The **CRYSTAL GLASS SHELF** is from Waterworks. **RETAIL PRICE: $260; 800-998-BATH/WWW.WATERWORKS.COM.**



The **PALLADIO TWO-LEG WASHSTAND** is from Waterworks. **RETAIL PRICE: $1,780; 800-998-BATH/ WWW.WATERWORKS.COM.**



Riff on Ireland's scheme with an **EATON ACCORDION WALL MIRROR** (2301.0192) from Restoration Hardware. **RETAIL PRICE: $169; 888-243-9720/WWW.RESTORATION HARDWARE.COM.**

Take the A train with these 3" x 6" **WHITE SUBWAY TILES** from the Ann Sacks Collection. **RETAIL PRICE: $18 PER SQUARE FOOT; 800-278-8453/WWW. ANNSACKS.COM.**

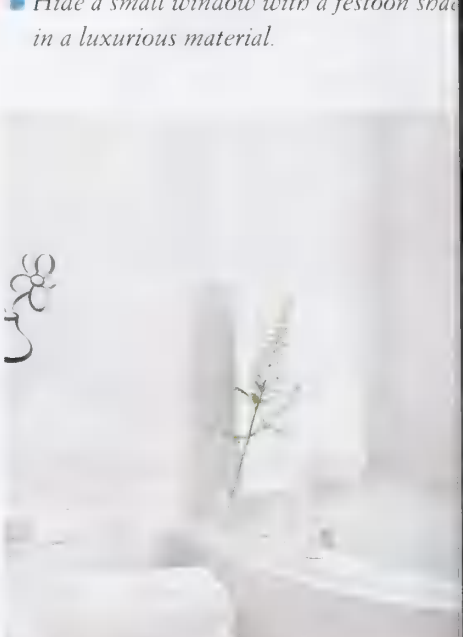


The **SAVOY BATHTUB WITH CLAW FEET** is from Waterworks. **RETAIL PRICE: $2,395; 800-998-BATH/WWW. WATERWORKS.COM.**

tips

- *For an uncluttered look, floating counter and cabinets do the trick.*
- *Don't be afraid to mix different finishes: "Brushed-nickel fixtures, polished-nickel legs, and punctured tin can all work well together," says Desmond.*
- *A touch of Lucite can lighten up a room, says Sutherland.*
- *Hide a small window with a festoon shad in a luxurious material.*





[this page] The fixtures, adjustable mirror, sink, and toilet are by Kohler. The vintage lamps and Lucite chair are from Carla. The towels are by Fieldcrest. [facing page] The mirror is from XYZ Total Home. The sink and fittings are by Kohler. The bronze stool is from Blackman Cruz. The sconces are from K-Inc. Lighting at Thomas Lavin; the shades are from Leap Lamp Shades. The scenic wallpaper is from Zuber et Cie. For more details, see Resources.

"Bathrooms are highly personal," says decorator Frederick Sutherland, who designed a functional yet fashionable bathroom for the teenage daughter of a client, introducing an all-white palette with smooth edges on nearly everything: baseboard, floor, walls, and tub. The floating sink and suspended vanity table keep the space uncluttered. For a decorative twist, Sutherland brought in a Lucite chair with an Ultrasuede cushion, two vintage lights beside an adjustable mirror, and whimsical black-and-white flower pictures that he painted himself.

It's not surprising that David Desmond would make a bathroom, however small, look like a piece of art: many of his clients are serious art collectors. "A powder room is a place where you can bring in an element of fantasy and sparkle," says the Los Angeles–based Desmond, whose clients gave him free rein to transform a diminutive five-walled space into a functional spa and powder room. Desmond gave it depth by installing Pompeii-red Venetian plaster wainscoting to the level of the 1920s-style sink. An ornate oval mirror of punctured tin adds flair without overburdening the space. Lending painterly intrigue is an elaborate hand-blocked wallpaper mural depicting scenes of ancient Indian temples, while the teeny steam shower with cobalt-blue glass tiles and a sophisticated aromatherapy device provides a distinctly 21st-century touch.



(doubletake) Copy Fred Sutherland's white idea



[above] The **GRAFTON TABLE LAMP** (6801.0061) is from Restoration Hardware. **RETAIL PRICE: $129; 888-243-9720/WWW.RESTORATION HARDWARE.COM.** [below] The white finial **TOWEL BAR** (K-318-0) is from Kohler. **RETAIL PRICE: $197; 800-4-KOHLER/WWW.KOHLER.COM.**



The **SALTER BATH SCALE** (2391.0031) is from Restoration Hardware. **RETAIL PRICE: $120; 888-243-9720/WWW.RESTORATIONHARDWARE.COM**

The **HOLA GRANDE WALL SCONCE** in Bianco from Foscarini is a retro redo of a 1950s original. **RETAIL PRICE: $299; AVAILABLE THROUGH LEE'S STUDIO; 877-LIGHTNY/WWW.LEESSTUDIO.COM.**





Create your own masterpiece on a 10"-square gallery **WRAP-STRETCHED CANVAS** from Michaels. **RETAIL PRICE: $13; 800-MICHAELS/WWW.MICHAELS.COM.**



The **GRAFTON CANISTERS** (small 2333.0003, large 2333.0002) are from Restoration Hardware. **RETAIL PRICES: $34 (SMALL) AND $39 (LARGE); 888-243-9720/WWW.RESTORATIONHARDWARE.COM.**

This Philippe Starck understudy for Sutherland's vintage chair is a clear winner: **LA MARIE CHAIR** by Kartell. **RETAIL PRICE: $166; 866-854-8823/WWW.KARTELL.COM.**



(oubletake) Duplicate David Desmond's details

Ralph Lauren paints can approximate Venetian plaster for the look of Desmond's powder room: **GRAND TETON** (RR25; **$40 PER GALLON**) will match the shade of the red wainscoting, which is surrounded by trim in **GARDEN TWILIGHT** (DS12; **$37 PER GALLON**). **DAMARI-SCOTTA** in matte finish (SS10; **$25 PER GALLON**) replicates the off-white plasterwork on the wall behind the sink. **800-379-7656/WWW.RLHOME @POLO.COM.**



[above] Trade shantung silk for Everydaysuede with the **MESA** 18-inch-square pillow cover (14-4278206) from Pottery Barn. **RETAIL PRICE: $24; 800-922-5507/WWW.POTTERYBARN.COM.** [right] An antique Chinese aura at a fraction of the price: **FISH POT AND STAND** (2033334) from the Bombay Company. **RETAIL PRICE: $57; 800-829-7789/WWW.BOMBAY COMPANY.COM.**



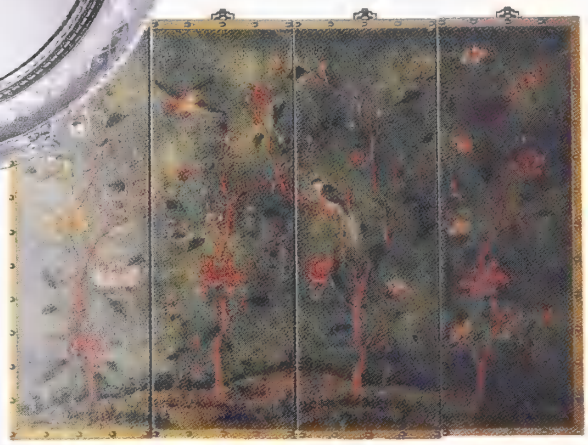


The **KARASTAN RUG** (704) from the Original Karastan Collection has all the charm of Desmond's antique version. **RETAIL PRICE: $299. 800-848-2020 OR WWW.KARASTAN.COM.**





[above] The **DE WOLFE SCONCE** in pewter with silver antique mirror is the two-armed sibling of the bath's single-branched option available through designers at K-Inc. Designs. **APPROXIMATE RETAIL PRICE: $1,350; WWW.K-INC-LIGHTING.COM.** [left] This **MEXICAN TIN-PUNCHED OVAL MIRROR** is at XYZ Total Home. **RETAIL PRICE: $425; 212-388-1942.**



A **HANDPAINTED WALL PANEL,** 48"w. x 36"h., from the Horchow Collection fills in for scenic wallpaper. **RETAIL PRICE: $400; 800-456-7000/WWW.HORCHOW.COM.**

Cheat for the feet: 4" **HEXAGON TILE** from the Ann Sacks Collection. **RETAIL PRICE: $17 TO $30 PER SQUARE FOOT; 800-278-8453/ WWW.ANNSACKS.COM.**



The BC Bronze **THEBES STOOL** is from Blackman Cruz. **RETAIL PRICE: $2,400; 310-657-9228.**

Photographer **Carlos Emilio**
Writer **Linda Hales**
Producer **Senga Mortimer**



(hotdish)

Capital Gai

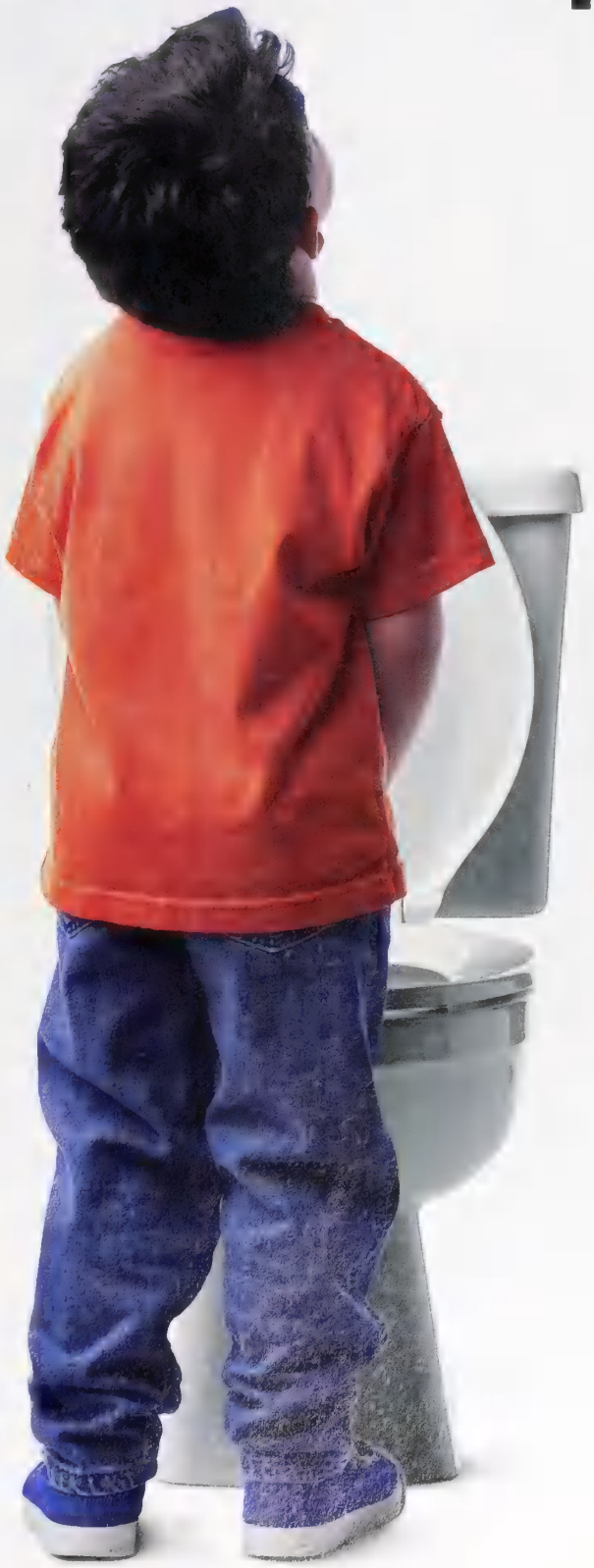
Washington, D.C.'s Bistro Bis is keeping the Hill alive after dark



Bistro Bis's summery tomato tart.

Despite its cozy French name, Bistro Bis is anything but *intime.* On bustling Fri nights, khaki-casual Capitol Hill staffers quaff Taittinger Brut and tuck into plates of steak tartare, their turn-of-t new-century energy reflecte in an oversize mirror behin the bar. Cool slate floors, cherry-paneled walls, and luxurious caramel-leather booths further glam up the atmospherics, which are no less charged during the day: of the power-lunch bunch, Hillary Clinton has made he presence known, and senior senators Ted Kennedy and Chris Dodd are regulars.

Don't expect Windex® Wipes to do a Clorox® Wipes job.



Windex® Glass & Surface Wipes don't disinfect. Only Clorox® Disinfecting Wipes have cleaning and disinfecting power from Clorox.



Summer is almost over and so is a big part of your life if you are one of the many moms whose teenager is leaving for college. Who knows what lies ahead? This is a transitional time for both you and your almost-adult child. You'll have to wait to see how it all goes. In the meantime, there are some very practical things you can do to make the transition smoother.



home again

Resist the temptation to immediately turn your child's bedroom into a sewing room or a family room. But it's okay to clear the clutter. Get a box of Glad Trash Bags and set aside a day with her to go through her clothes. Bag and donate anything she'll never wear again as well as toys and collections she's definitely outgrown.

tiny spaces 101

Dorm rooms aren't any bigger, but now kids need room for computers along with everything else. Organization is the answer. Inexpensive containers from GladWare can take care of the clutter. They're perfect for stocking up a kitchen in off-campus housing, too. Best of all, as a Upromise partner, Glad can help make saving for college a little easier too. When you buy any Glad product from a participating retailer, a portion of every purchase goes into your Upromise account. For more information, go to www.upromise.com.





The kids are off to school, now do something fun for yourself. Enter for a chance to win the "Glad Getaway to Barbados" Contest. See details below.

Almond

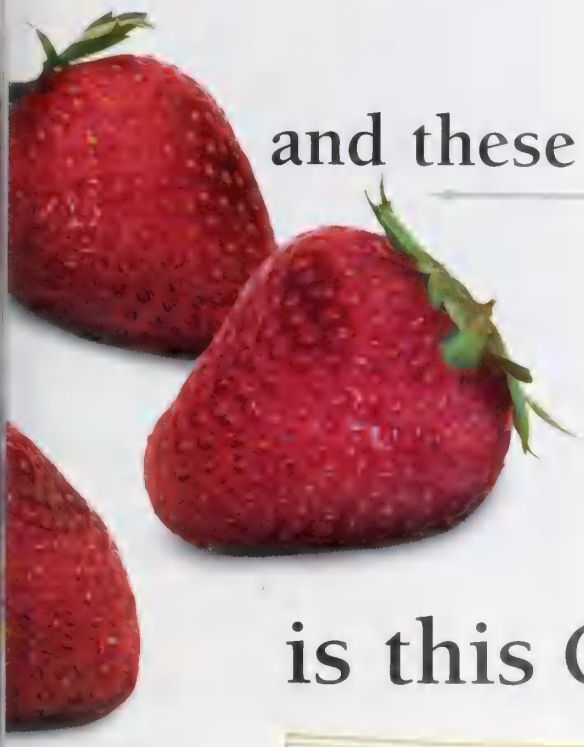


OFFICIAL RULES—No purchase necessary to enter or win. A purchase does not improve your chances of winning. VOID WHERE PROHIBITED. Thes to the "GLAD GETAWAY TO BARBADOS" Sweepstakes ("Sweepstakes") being conducted by The Glad Products Company, 1221 Broadway, Oaklan ("Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts July 15, 2(September 30, 2002. 1. HOW TO ENTER: Hand print your complete name and address and day & evening telephone number on a 3"x5" card and r Get Away To Barbados Sweepstakes, P.O. Box 4148, Grand Rapids, MN 55730-4148. Enter as often as you wish, but only one entry per envelope be mailed separately. Entries must be postmarked by September 30, 2002 and received by October 7, 2002. Mechanically reproduced entries, inc and address labels will not be accepted. Entries become the property of the Sponsor and will not be returned. No other form of entry will be accept ING: Winner will be selected on or about October 10, 2002 from all eligible entries received in a random drawing to be conducted by Marden-Kane pendent judging organization whose decisions are final on all matters relating to this Sweepstakes. The prize will be awarded. 3. ODDS OF WINNI mated odds of winning are 1:19,329,090; though the actual odds of winning will be dependent upon the number of actual eligible entries receive CATION: Winner will be notified by certified mail, return receipt requested and may be required to complete and sign an Affidavit of Eligibility and Lia and, where legal, a Publicity Release, that must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alte The winner will also be required to furnish their social security number, which will only be used for the purpose of reporting the winnings to the IRS by law. If the prize or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to an alternate winner. Travel companions of the winner must or older, unless they are an immediate family member, and will be required to sign a liability release prior to the awarding of the prize. Entry constitutes winner's permission to the use o photograph/likeness for advertising and promotional purposes for this and similar promotions, worldwide, and in perpetuity in any media, now known and hereafter devised (including limitation, the internet) without additional compensation, except where prohibited by law. 5. One (1) GRAND PRIZE: A seven (7) day six (6) night trip for four to Barbados. Trip inclu portation (coach) from and to a major international airport near the winner's home as selected by sponsor, an all inclusive vacation at the Almond Resorts which includes: two (2)-sta occupancy rooms, meals, beverages, water sports, nightly entertainment, golf, squash, fitness center, hotel taxes and gratuities. No cash redemption, prize substitution, transfer, or a prize allowed except by the Sponsor, who reserves the right to substitute a prize of equal or greater value if the prize or any portion of the prize becomes unavailable. All taxes and an and other expenses associated with the prize and not specified herein are the winner's sole responsibility. Trip and travel insurance is not included. Travel subject to availability. Blacko Five (5) days pre and post New Years Day, Presidents Day, Easter, Memorial Day, Independence Day, Labor Day Thanksgiving and Christmas. Other applicable travel restrictions may a Retail Value: $9,000.00. Actual value may vary dependent upon winner's location and ticket pricing. Trip must be completed within one year from date of prize notification. Winner and travel together on the same itinerary. 6. GENERAL CONDITIONS: All entrants agree to be bound by all applicable U.S. laws and regulations, as well as these official rules and the de judges. By participating in this promotion, all entrants and prize winners release, discharge, and hold harmless The Glad Products Company, its parent company, and their respective divisions, branches, affiliates, agencies and prize suppliers (including, without limitation, Marden Kane, Inc.), and their respective officers, directors, shareholders and employees "Releasees") from and against any and all liability or claims for any injury, loss, illness, litigation, or damages arising out of their participation in the Sweepstakes and/or the acceptan use, non-use or possession of the prize. Releasees are not responsible for printing or typographical errors in any Sweepstakes or related materials or for stolen, lost, late, misdirected, dam plete, postage due, and/or illegible entries or mail. If, in the Sponsor's opinion, there is any suspected or actual evidence of tampering with any portion of the Sweepstakes, or if fraud entrants compromise, corrupt or affect the administration, integrity, security, fairness, or proper conduct of the Sweepstakes, the judges reserve the right at their sole discretion to disqua vidual and/or void any entries submitted fraudulently, to modify or suspend the Sweepstakes, or to terminate the Sweepstakes and conduct a random drawing to award the prize using pect eligible entries received as of the date of such action. In the event that any dispute arises regarding the meaning or interpretation of these official rules, participants agree that the be resolved by applying the laws of California and that it shall be resolved by and within the courts of that state. 7. ELIGIBILITY: Sweepstakes open to legal residents of the 50 Unite the District of Columbia 18 years or older. Employees of The Glad Products Company, its parent company, their subsidiaries, affiliates, prize suppliers, and advertising and promotion agen ing Marden-Kane, Inc., and their immediate families (spouse, parents, children and siblings and their respective spouses) and individuals living in the same households of such employ igible. Void where prohibited or restricted by law. This sweepstakes is subject to all applicable federal, state, local laws and regulations. 8. WHO WON?: For the name of the winner, a 10/31/02, mail a self-addressed stamped envelope to: Glad Sweepstakes Winner, P.O. Box 716, Sayreville, NJ 08871-0716.

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[left to right] The see-and-be-seen dining room, a magnet for Capitol Hill staffers. Owner Jeffrey Buben. For more details, see Resources.

Only gradually does Bistro Bis reveal its true soul, like the flavors of a slow-cooked cassoulet. Designers Olvia Demetriou and Theo Adamstein sought inspiration from the brass-and-etched-glass decor of early-1900s *bistrôts*. Hanging above the smart dining room, descending in tiers to the kitchen, are framed replicas of French aperitif posters; the roomy tables are dressed with white paper over white linen. Along the zinc-topped bar, snack mix has been supplanted by freshly baked rosemary *ficelles*.

"I have a special place in my heart for France," says executive chef Cathal Armstrong, a 32-year-old Dubliner who opened his first French restaurant at the age of 19. Those in the know come not just for the scene, but for Armstrong's roster of robust country staples: a garlicky ragout of snails, gently braised rabbit, bouillabaisse with monkfish, frisée salad topped with a poached egg. The duck galantine and *brandade de morue* can transform a deceptively simple dinner into something out of *Larousse Gastronomique,* especially when followed by sweetbreads or crisp duck confit. Heartier appetites will appreciate a side order of mashed potatoes with heavenly truffle butter. Even a dish of *haricots verts* is amplified with glorious sautéed chestnuts.

"There is a clear divide between customers who come to dine and people who come to eat," says the chef, who pays homage to Paris with a perfectly seared hunk of tuna named for L'Ami Louis, the legendary Right Bank restaurant known for its giant portions. Armstrong's version comes rolled in cracked green peppercorns and garnished with morsels of foie gras. Essentially self-trained, the chef is serious about his métier. He shops the local markets for the freshest ingredients, even incorporating modern "microgreens" (tender miniature chervil and cilantro) into a *salade verte*. The menu also changes seasonally, allowing room for showstoppers like Alsatian *choucroute* and a hearty cassoulet.

The glories of France aside, Armstrong puts the regional delicacies of his adopted home to good use, such as Maryland softshell crabs, Shenandoah trout, Chesapeake Bay rockfish, shad roe, and snapper. His signature dish is a Franco-American fantasy: pan-seared scallops with truffles and potato risotto served with velvety scallop cream and fresh chives.

Restaurateur Jeffrey Buben opened Bistro Bis four years ago, determined to give Capitol Hill a neighborhood restaurant serving "peasant food that went to Paris." He and his chef seem to be pleasing the masses. "The word that describes what we do here is passion," says Armstrong. "We want the customer to feel it."

For pastry:

1½ c. all-purpose flour
Pinch salt
12 T. unsalted butter, cut into cubes
5 T. cold water

For topping:

½ c. olive oil (approximately)

(hot

12 ripe medium red tomatoes, peel
quartered lengthwise, seeds rem
2 T. minced fresh garlic
2 T. minced fresh shallots
1 T. chopped fresh rosemary leav
2 T. chopped fresh basil leaves
2 T. chopped fresh thyme leaves
2 tsp. coarse sea salt
Black pepper
Baby watercress or other greens
garnish

Make the pastry: Place flour and sal
a bowl, add the butter, and cut it in
mixture forms small pea-size pieces.
the water a tablespoon at a time and
gently just until dough forms a ball.
Wrap dough in plastic wrap and ref
erate 1 hour.

Preheat the oven to 350°F. On a li
floured work surface, gently flatten
dough and roll out to a 16-inch circl
enough to cut out four 4-inch circle

Place cut circles on a baking shee
lined with parchment paper. Place a
other sheet of parchment paper on t
and a baking pan on top of that (to
vent dough from rising). Bake for ab
12 minutes, remove pan and top she
of paper, and finish baking pastry u
golden brown, about 10 minutes mo
Remove from oven and cool on a ra

Make the topping: Preheat broile
to low and brush a baking sheet wit
some olive oil. Arrange tomato piec
on sheet, brush them with olive oil,
place under broiler for about 4 minu
or until lightly grilled. Remove and s
aside to cool. The tomatoes will shri
and acquire a little color but should
be moist.

Assemble the tarts: Place cooked
shells on a baking sheet and arrange
tomato pieces on top, slightly overla
ping in a circle from the outer edge
finishing in the middle. Sprinkle the
lic, shallots, rosemary, basil, and thy
evenly on the tarts, season with sea s
and freshly ground black pepper, an
drizzle olive oil on top. Bake at 350°
for 6 to 8 minutes. Remove tarts fro
oven, place each on a small salad pla
and garnish with a sprig of baby wat
cress. Serves 4.





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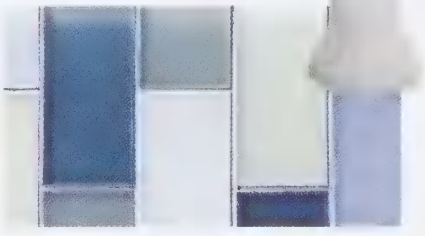
(designonline)

charlotte's web

Two clicks for bathroom bliss



While surfing www.kallista.com, Charlotte fainted for the bath company's classic Town pedestal sink, located a nearby dealer, and even downloaded bathroom spec sheets.



These Lake Garda glass tiles from www.annsacks.com will transform a humdrum bathroom into a *grotta azzurra*.

ask betsy

Betsy Franklin, home services expert and editor of decorating bible *The Franklin Report*, tips off *HB* readers first

Q. *I want to renovate my bathroom. What should I look for in a contractor?*

A. DETERMINE HOW MANY PEOPLE CAN FIT IN YOUR BATHROOM at one time: six or more different specialists—a plumber, electrician, tiler and grouter, plasterer and painter, carpenter, and air-conditioning and heating technician—are needed for the average renovation. Contractors need to leverage their time to make a profit, so it may be best to hire one to redo several bathrooms or the kitchen as well. Don't be swayed by contractors who "specialize" in bathrooms: they are often less established and less capitalized than top-notch, all-purpose contractors who find smaller projects unprofitable. Keep in mind that a bath renovation can be as time-consuming as building an addition to your home. If your budget is tight, look for smaller firms that are on the rise, with experience and references, but remember that short-term savings can sometimes cause long-term disasters: just last year I had to rip apart half of my two-year-old bathroom because a cheap lead shower tray leaked water into a doctor's waiting room on the floor below.

E-mail your home improvement or renovation questions to hbquestions@hearst.com or mail them to Ask Betsy, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Log on to www.franklinreport.com for home improvement resources at the click of a button.

1stdibs.com

Give your bath a romantic French touch



A bath can be a knockout with a few pedigreed pieces, like the 18th-century stone tub (below) that Web entrepreneur and antiques aficionado Michael Bruno discovered in Paris. Log on to **www.1stdibs.com** and use this month's code, 2234, to purchase it and other goods in an exclusive sale for *HB* readers July 17 and 18.



1950s Baguès dressing-table stool, $1,000.



Late-19th-century faux-bamboo vanity, $950.



19th-century Turkish sink, $4,600



18th-century stone tub, $5,600.

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Illustrator **Maurice Vellekoop** Producer **Mario López-Corde**


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Sheila Bridges and *HB*'s Elizabeth Mayhew are primed to take on the superstore.

(designerchallenge)

Bath Blitz

Sheila Bridges puts together a stellar bathroom using goods from the Expo Design Center in New Rochelle, New York

Sheila Bridges feels right at home browsing through antiques shops in the Hudson Valley, but a superstore in a suburban mall? Expo Design Center, Home Depot's swank little sister, stocks everything from candles to countertops at 48 stores nationwide. *HB* put Bridges to the test: sift through the wares at Expo's 100,000-square-foot outpost in New Rochelle, New York, and dream up a positively chic bath. >

Photographer **Paul Whicheloe**

Writer **Julia Szabo**

Producer **Elizabeth Mayhew**

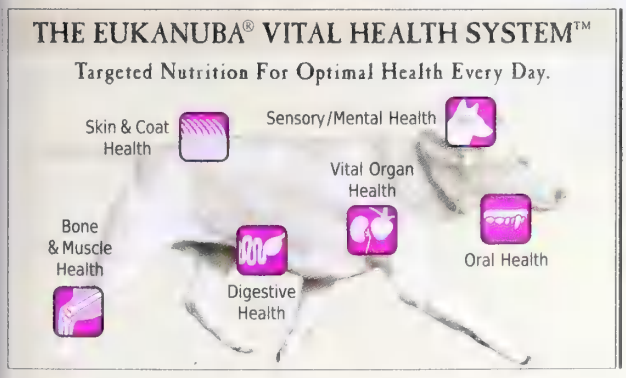
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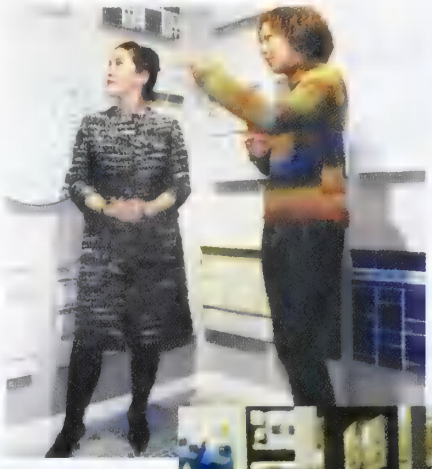


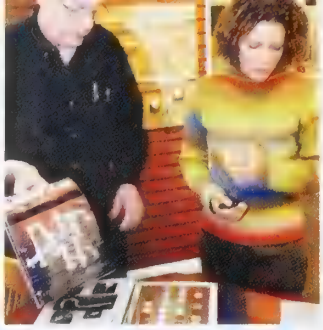
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The decisive decorator starts by selecting dar handsome rubbed-bronze fittings by Newport B "Maybe I should do all the accessories in that co Bridges says, admiring the faucet's matte finish. never done a bathroom with dark fixtures before

"Bathrooms are used so often that you want to avoid bright, crazy, trendy colo



Bridges checks out floor tiles and looks over Expo's selection of mirrors.

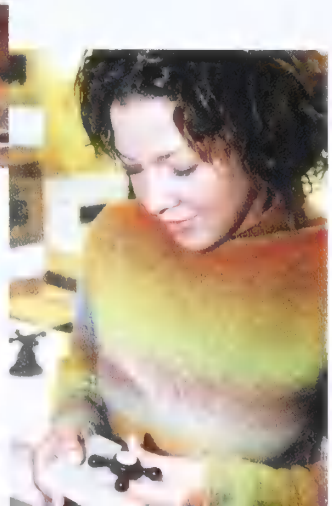
the next nickel!" She builds her plan on a palette soothing earth tones: light olive-green tiles toppe smaller tiles in a darker shade, offset with a mosa der incorporating both. For the floor, Bridges lig things up: "I want to do a white floor because it's tral and doesn't feel too heavy. Bathrooms are us often that you want to avoid bright, crazy, trendy Stick with muted hues such as green and white, are fresh and clean, like the colors of a Zen retre Next she chooses large squares of tumbled marb onyx white.

More white accents come via a pedestal sink a matching toilet from Kohler; their square shape a to her taste for classic architectural motifs. "I like that are timeless and don't look dated," she says, ing for a stack of white towels while wincing at v mirrors with "Ping-Pong lights" nearby. Because pedestal sink eliminates the possibility of storage under the sink, a large cabinet is in order: Bridge for a painted, glass-fronted vitrine in a lovely sha verdigris. "It's always nice to bring an antique loo the mix, and this will hold everything from bath toilet tissue." A white-framed medicine chest pro even more storage space. "It's plain and basic, an there's a mirror on the inside of the door. If you f like it, you can paint the frame to match the cabi





For the shower, Bridges picks out clear glass d with handles and a showerhead to match the rest room's rubbed-bronze fittings. In the lighting dep ment she grabs an industrial-strength brushed-ni ceiling lamp and gathers lemongrass-scented can set in square glass jars. "No bathroom is complet out candles," she says. A Roman shade in Borneo will add privacy, while a fringed tuffet covered in ard spots "is a good place to throw your clothes a towels." A little more than an hour after arriving store, Bridges is ready to throw in the towel herse "It's great to find everything all in one place," she cludes. One-stop shopping never looked better.



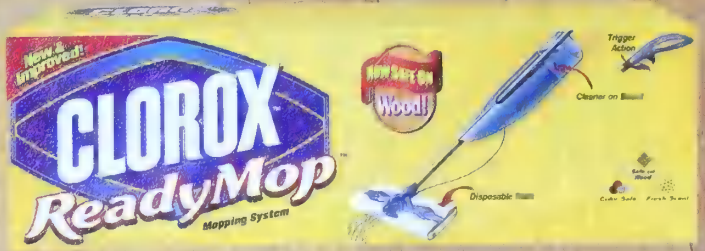
The designer test-drives an ottoman and works on her color scheme with tiles and fittings.

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shiny new backpacks, 25 sharpened pencils all in a row and the sounds of the playground on the very first day. Summer went by so quickly and suddenly you realize your mother was right: you're packing lunches one day and packing them off to college the next.

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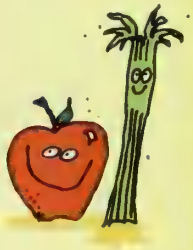


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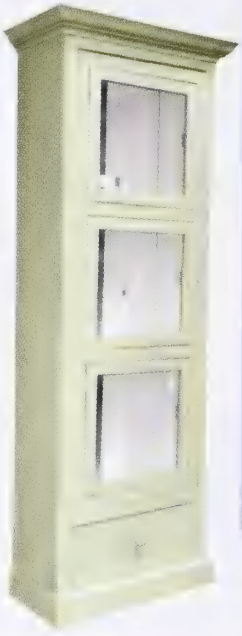
2 Leopard-spotted fringed ottoman, $389.



3 Lighting fixture with etched opal glass, $36.



4 Newport Brass fittings in rubbed bronze, $340.

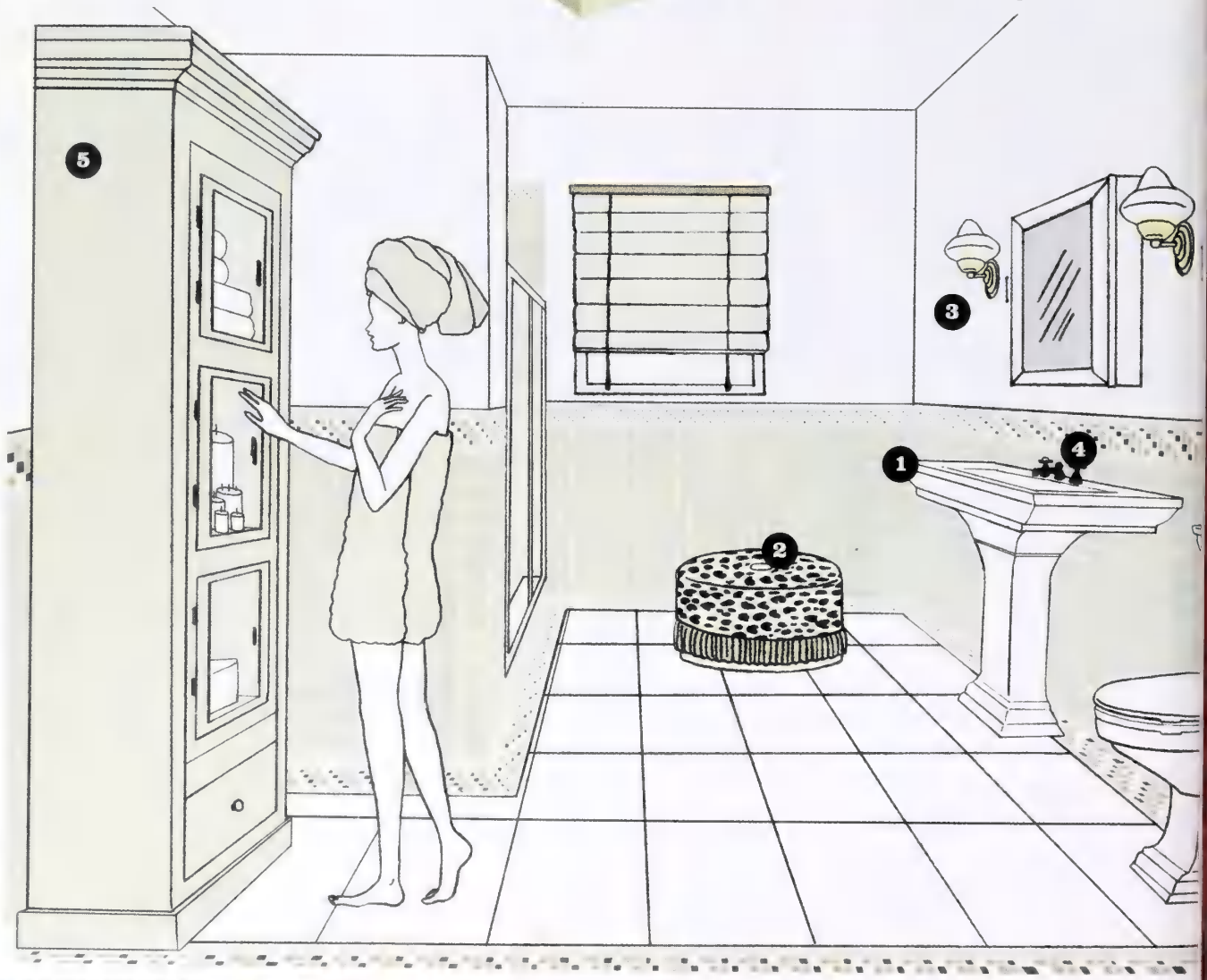


5 Painted 3-door vitrine, $1,369.

Newport Brass 920 Series fittings in rubbed bronze	$ 3
Kohler Memoirs pedestal sink and matching toilet	9
Olive Green tiles, 4″ square (950)	1,3
Darker cap tile (40)	5
Nora mosaic border (71)	1,4
Tumbled marble onyx white floor tiles, 12″ square (42)	4
Painted 3-door vitrine from Holland	1,3
Keystone KSD Industries shower door	4
Kohler medicine cabinet w/white frame	1
Lemongrass scented candles in glass jars (6)	
Leopard-spotted fringed ottoman	3
Lighting fixture with etched opal glass (2)	
Brushed Nickel Dome ceiling light fixture	1
Classic Roman shade in Borneo Oak	1
Newport Brass Brasstech shower set	3
TOTAL	$8,2

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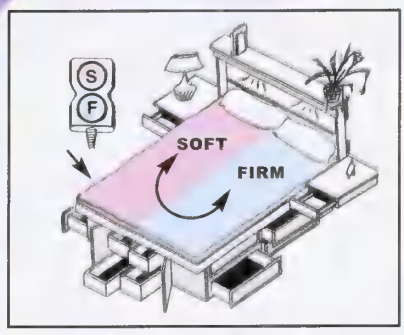
All that rebellion makes them thirsty.



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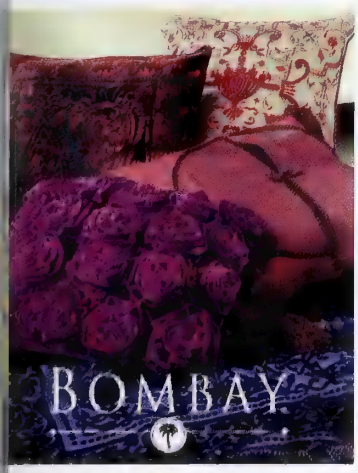
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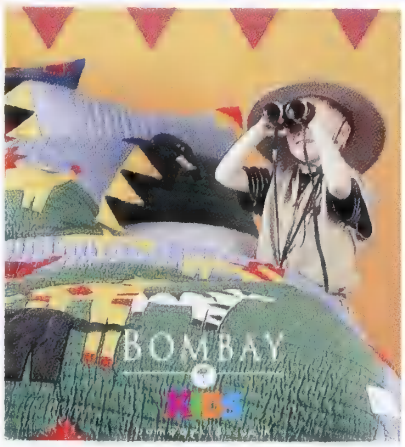
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8

BombayKIDS



BombayKIDS--our newest catalog is all about (and exclusively for) the younger generation. BombayKIDS takes a new approach to the colorful world of children's bedding, accessories and great kid's furnishings that function and grow as they do. www.bombaykids.com

Free

9



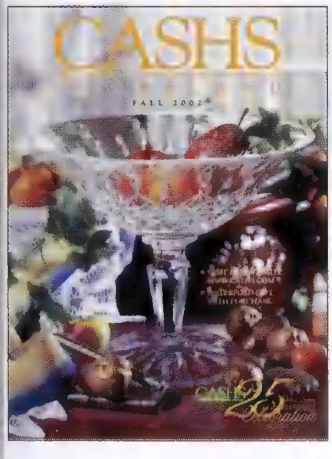
Carlisle
RESTORATION LUMBER

Discover the unmatched quality and beauty of a wide plank floor. Featuring over 60 photographs of Carlisle's traditional flooring, our brand new 40-page full-color portfolio offers both inspiration and guidance in choosing the perfect floor for your project.

Free

Fall 2002 Catalog Collection

Cashs® of Ireland



…ique selection of Waterford® …stal - ornaments, vases, bowls, and …nware - plus Irish gifts and warm …eaters. Also Belleek, Wedgwood, …noges, Hummel collectibles. Over …0 affordable Christmas gift ideas in …page catalog direct from Ireland. …E.

www.cashs.com

Free

11

Chadsworth's



Exclusively specified by
WILLIAM E. POOLE DESIGNS
Columns, pillars, pilasters and posts available in wood, PolyStone™ and fiberglass. Our award-winning **Idea Book** features column projects from Classic to Contemporary. Includes Product Portfolio $20. Product Portfolio $5.

www.columns.com

$5, $20

12

Chico's



Exclusively designed apparel and accessories in over 300 locations nationwide. For a complimentary catalog with a special savings certificate inside, fill out the reader response card or visit us online at www.chicos.com.

Free

13

Cohasset Colonials®



Make Your Own Antiques.

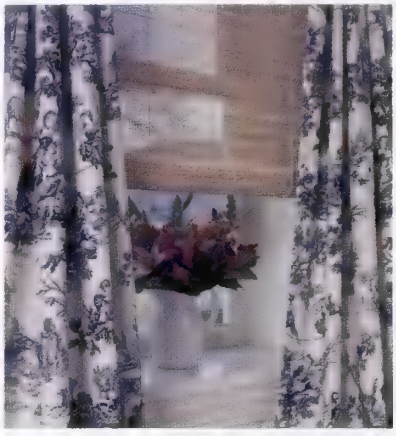
Nothing brings warmth and vitality to a home like *Cohasset Colonials®* furniture and accessories. Our new fall catalog is filled with authentic reproductions of early American furniture, lighting, gifts and accessories. Make your own antiques from our accurately handcrafted kits, or let us custom-finish our furniture for you. Reserve your copy now.

www.cohassetcolonials.com/hb

$1

14

Country Curtains.



COUNTRY CURTAINS... Over 100 curtain styles and fabrics to choose from, including lots of lace! More lengths and widths than you'll find almost anywhere, all ready-made and conveniently available. Wonderfully affordable decorating solutions. Free 72-page color catalog.

Free

15

Design Within Reach



The very best in modern furnishin lighting and accessories, from classics Eames, Nelson and Noguchi to excit creations by today's most accomplish designers such as Starck, Morrison a Lovegrove. Hate waiting? Most items in stock for immediate delivery to y home or office.

Free

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16

Dressler Stencil Company, Inc.



Make your house a home with Jan Dressler's stencils. Over 600 inspiring stencil designs are shown in our fabulous catalog book. All come with detailed instructions. We also carry many accessories including paints, brushes and videos. Catalog only $9.00.

$9

17

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Find the best framer near you.

www.framerselect.com

Request our free brochure: "10 Things to Know Before Framing Your Picture."

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18

Fran's Wicker & Rattan



From spectacular sets to the hard to fi specialty items ... all from Americ oldest and largest wicker and ratt importer. Widest selection and low prices including a complete assortme of "All Weather" wicker. Free 72-pa color catalog. Visit us at *www.franswicker.c*

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Heartland Appliances



rtland Appliances Inc. recognized ld wide for its stunning Traditional gn of the Classic Collection of Ranges, l Ovens & Refrigerators. In addition, award winning Metro & Legacy Series essional-styled Ranges, Refrigerators Cooktops. For more information rding the Heartland Collection order free brochure or visit our web-site

www.heartlandapp.com

Free

20

HEIRLOOM EUROPEAN TAPESTRIES™



Come home to beauty! Largest U.S. choice of affordable wall tapestries, cushions etc. from France, Belgium, Italy. Catalogues (refundable) 100 Tapestries and Accessories, $10; 400 Tapestries and Accessories, $35. Accessories only, $5.

www.tapestries-inc.com

$10, $35, $5

21

Horchow Home

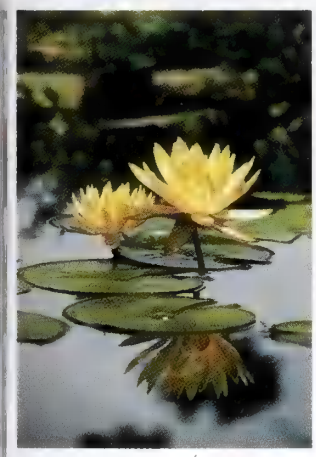


Your world never looked better. Distinctive quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. The one year subscription fee of $5.50 is applicable towards your first purchase. (Foreign $10).

$5.50, $10

Fall 2002 Catalog Collection

LILYPONS WATER GARDENS



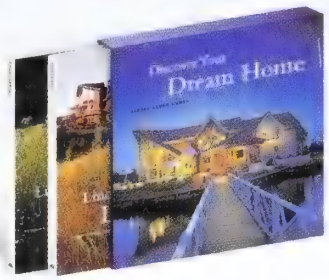
sh aquatic plants, competitive prices, le selection, knowledgeable staff and aranteed success make us the source water gardening. Servicing the nation since 1917. FREE catalog.

lilypons.com

Free

23

Lindal CEDAR HOMES



Order your Lindal planbook set today and be automatically entered in the Lindal Dream Home Giveaway.

You'll get 272 colorful pages filled with insight, photos, and plans to guide you through creating your dream home...plus the chance to win a $40,000 Lindal home package (#70007). Visit www.lindal.com/contest for contest rules.

www.lindal.com

$19.95

24

Marshall Field's

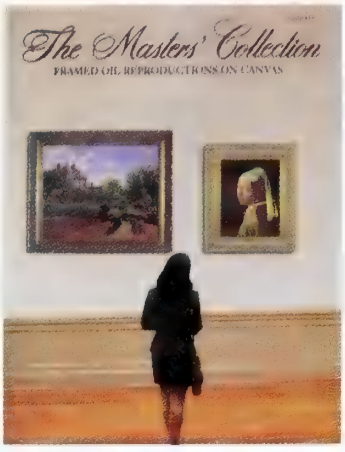


A new way to shop a retail legend. Marshall Field's Direct brings you exceptional gifts, inspired fashions, stylish home accents, and exclusive labels like Frango® chocolates. Request a catalog by October 31, 2002, and receive 10% off your first order.

$3

25

The Masters' Collection



Our on-canvas replicas are a world apart from other reproductions. Each is hand brush stroked and framed in museum-quality moldings. Select from hundreds of works by major artists of all periods. Accent size pieces to paintings bold enough for the most impressive spaces in your home.

Free

26

MAYFIELD LEATHER SEATING & ACCENTS



Add a touch of class to your home with *Mayfield Leather's* English Pub Bar Chair or choose from over 100 heirloom quality sofas, loveseats, chairs, ottomans, benches and bar chairs featured in our catalog. Choose from a wide variety of luxurious leathers and save with our "direct sale" prices on all our custom built seating. Catalog (refundable with purchase).

$5

27

Moultrie Manufacturin



50th Anniversary Celebration

"THE TRADITION CONTINUES" v GIGANTIC SAVINGS for you during Anniversary Sale-abration. Up to **50%** the entire collection of beautiful distinctive aluminum reproductions furniture and accessories for your ho and garden. Elegant and casual style accommodate your lifestyle. Visit web site at *www.moultriemfgco.com* or s for your free catalog.

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28

Add-On Window Panes



Before



$12 Later

For patio doors, too!

Decorative grids are easy to install, inexpensive, removable and durable. You make them fit any size window or door without tools. Homeowners love the new look and SAVE. Color brochures show how, prices, and other homes. Visit our web site: *www.newpanes.com*

Free

29

Paula Young Wigs



The holidays are happy, but hectic so why spend time worrying about your hair? Our add-ons, pieces, and wigs will get you through the season beautifully. Natural, no-care synthetics or human hair, and a selection of colors and styles that will amaze you. First-time buyer specials!

Free

30

PEERLESS IMPORTED RUGS
ESTABLISHED 1938



Established 1938

The *Peerless* 80-page Oriental Rug Cata has an extensive selection of ha knotted and machine woven rugs fr the world over – Including China, In Pakistan, and most major brands. Si range from 2' x 3' to 12' x 20' – runn rounds and stair runners. Also inclu are tapestries from Europe. The *Peerless* catalog is a "must." Complete catalog website *www.peerlessrugs.com*

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Renovator's Supply



Luxury You Can Afford

www.rensup.com

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32

Scully & Scully INC



Since 1934 Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their Park Avenue store or shop through their catalogue, you will be delighted with the superior quality of their merchandise as well as their service.

www.scullyandscully.com

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33

Shaker Workshops



Classic styling with a contemporary flair. Shaker design is perfect for today's decorating. Our catalog is full of furniture and accessories, all authentic reproductions. Dining chairs, tables, bookcases, rockers, bar stools, desks, and mirrors in either precisely finished kits or custom finished. Large selection of Shaker Chair Tapes. Gifts of toys, bowls, trays, pictures, nativities, lamps, baskets, jewelry and boxes.

www.shakerworkshops.com\hb

$1

Fall 2002 Catalog Collection

Sierra Trading Post



nce 1986 Sierra Trading Post® has been ing name brand clothing and acces- es at incredible savings. Sierra Woman® ntinues that tradition. SAVE 35-70% asual and career clothing, sleepwear, wear, travel apparel, running & aero- gear, home furnishings and more!

SierraTradingPost.com

Free

35

The Silver Queen INC



Sterling Silverware For Sale

We carry over 6000 patterns of active and discontinued sterling, plated, and stainless patterns, estate or new at very affordable prices. We also sell fine dinnerware, stemware, and silver gifts. Our 30th year. Free 60-page color catalog. Secure online ordering and bridal registry.

www.silverqueen.com

Free

36

Smith + Noble

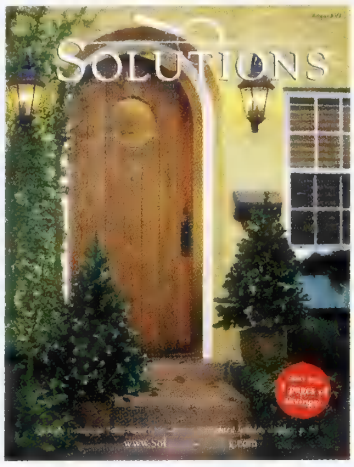


You're in control of every detail with an extraordinary selection of blinds, shades, draperies, panels and accessories you won't find anywhere else. Imagine, window treatments made to your specifications at 20-70% less than store prices. Plus, we'll custom-craft your order in 1-5 days - and deliver it free!

Free

37

Solutions



100's of unique products that solve the challenges of everyday life. For clean-up, organizing & storage, kitchen & garden, entertaining, personal care, travel and pets, you'll love our *Solutions*. Each product is given "real life" testing in our homes and offices before being recommended to you.

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38

Stonehill Collection



Welcome to a world of home and garden décor with the accent on comfortable elegance. We offer *Style You Can Live With* including wood and upholstered furnishings, designer accessories, unique wall art, hand-tufted wool rugs, hand-painted dinnerware and more. You'll discover tomorrow's heirlooms for your home and gift giving.

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39

Sturbridge Yankee Workshop



Some say beauty is priceless. We belie should be within reach. Whether you're ing for that perfect gift or that perfect begin at *Sturbridge Yankee Workshop*. Home nishings for the real world.
Source code 12J4285

www.sturbridgeyankee.com

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40

Vermont Castings



Vermont Castings

Warmth. Beauty. Efficiency. A Vermont Castings wood or gas stove or fireplace is a welcome addition to any home. Easily installed, a Vermont Castings stove or fireplace provides the highest efficiency -- and the beauty of the finest furniture. To learn more, request our **FREE** Fireside Advisor Catalog.

www.vermontcastings.com

Free

41

Victorian Trading Co.



featuring Victorian Papers

The beloved resource for beautiful correspondence papers and obscure antique reproductions. Fine art greetings and prints, custom calling cards and address labels, replica jewelry, gifts, our exclusive collection of "Hopeless Romantic" clothing and accessories, and countless other hopechest heirlooms. Receive a sampler of eight notecards and stickers, a $5 gift certificate, and a one-year catalog subscription – a $15 value for only

$3.90

42

Wellington's Fine Leather Furniture



Offering fine leather furniture fr America's most popular manufactur all at guaranteed savings. Since 1981 have offered styles from traditional contemporary. Our furnit compliments any home or off Nationwide delivery.

www.fineleatherfurniture.com

$4

Wicker Warehouse



...utiful wicker and rattan furniture! ...k, wrought iron and aluminum too! ...tional brands from Lane, Woodard, ...ou, South Sea and more! Plus our ...n hand-picked imports of bedrooms. ...hrooms, children's furniture and ...essories galore! To receive our brand ...v free 112-page color catalog log ...o www.wickerwarehouse.com. Showroom ...ated in Hackensack, New Jersey.

Free

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Discover the power of fragrance. Let our exceptionally true candle scents and accessories from Yankee Candle take you to wonderful places, feelings and memories for every mood, décor and season. Request your Fall/Holiday Catalog today on line at www.yankeecandle.com. Code# HB82

Free

Yowler & Shepps Stencils



Our catalogue offers a wide variety of designs that fit everyone's decorating style as well as budget. You'll find designs for borders and murals along with supplies. English Country, Classical, Victorian, Children's Designs, Garden Motifs, Faux, and more. Create a hand-painted effect! Just let the stencil and your creativity dazzle the eye and warm the heart! Catalogue: $5 (redeemable).

www.yowlersheppsstencils.com

$5

...o order your catalogs, simply mark your selections on the list below and mail it to: **HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44871-1705.** Payment may be made by check or money order made payable to: *House Beautiful*. Please add a $1.50 service charge. We'll forward your request to the companies involved. They will send their catalog directly to you. For information regarding your order, call 419-621-4589. We also welcome American ...ress®, VISA or MasterCard. It's easier than ever to use your credit card: Call 1-800-485-2489, (Monday through Friday, 9 am to 9 pm, Saturday and Sunday, ...m to 6 pm Nationwide) or FAX your order to 1-800-801-0473 (24 hours a day). Either way, the call is on us.

Anderson Manufacturing Co. ... $2	❑ 17 FramerSelect ... Free	❑ 31 Renovator's Supply ... $2
The Antique Quilt Source ... $8	❑ 18 Fran's Wicker & Rattan ... Free	❑ 32 Scully & Scully ... $4
Art & Artifact ... $3	❑ 19 Heartland Appliances Inc. ... Free	❑ 33 Shaker Workshops ... $1
Authentic Designs ... $3	❑ 20a Heirloom European Tapestries 400 Designs ... $35	❑ 34 Sierra Trading Post ... Free
Ballard Designs ... $3	❑ 20b Heirloom European Tapestries 100 Designs ... $10	❑ 35 The Silver Queen, Inc. ... Free
Blackwelder's ... $22.95	❑ 20c Heirloom European Tapestries Accessories only ... $5	❑ 36 Smith & Noble ... Free
Bombay Company ... Free	❑ 21a Horchow Home ... $5.50	❑ 37 Solutions ... $2
Bombay Kids ... Free	❑ 21b Foreign ... $10	❑ 38 The Stonehill Collection ... Free
Carlisle Restoration Lumber ... Free	❑ 22 Lilypons Water Gardens ... Free	❑ 39 Sturbridge Yankee Workshop ... $2
...0 Cashs® of Ireland ... Free	❑ 23 Lindal Cedar Homes ... $19.95	❑ 40 Vermont Castings ... Free
...1a Chadworth's Columns Idea Book ... $20	❑ 24 Marshall Field's ... $3	❑ 41 Victorian Trading Co. ... $3.90
...1b Chadworth's Columns Product Portfolio ... $5	❑ 25 The Masters' Collection ... Free	❑ 42 Wellington's ... $4
...2 Chico's ... Free	❑ 26 Mayfield Leather ... $5	❑ 43 Wicker Warehouse ... Free
...3 Cohasset Colonials® ... $1	❑ 27 Moultrie Manufacturing Co. ... Free	❑ 44 Yankee Candle ... Free
...4 Country Curtains ... Free	❑ 28 New Panes Creations ... Free	❑ 45 Yowler & Shepps Stencils ... $5
...5 Design Within Reach ... Free	❑ 29 Paula Young Wigs ... Free	
...6 Dressler Stencil Company, Inc. ... $9	❑ 30 Peerless Imported Rugs ... $1	

Offer expires October 23, 2002

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housebeautiful Highlights

Home & Garden Television

Need some inspiration for simple yet elegant home design projects? Watch Home & Garden Television, Friday nights in August. Every Friday, HGTV will air an entire night of their most popular design programs, from Designing for the Sexes to Sensible Chic. HGTV. Imagine what you can do.

Lowe's—Everything You Need for Your Backyard!

Lowe's has everything for your backyard: from gas grills to outdoor furniture. And right now, Lowe's will assemble every grill, absolutely free! So this summer, turn your backyard into your very own resort, at Lowe's. Check it out at www.lowes.com or 1-800-44-LOWES.

LOWE'S Home Warehouse

Lincoln New Cultural Icons

Vote for your favorite Lincoln New Cultural Icon and enter for your chance to win!

Lincoln, Hearst Magazines and A&E have joined forces to celebrate the diversity and excitement of today's New Cultural Icons. Chosen for more than their celebrity, these figures represent commitment, dedication and willingness to push themselves beyond established ideas or comfortable habits. To learn more and to find out who's featured in the fields of film, music, art, literature, theater, fashion, food and design, we invite you to log on to www.biography.com/icons and start exploring the wealth of information available, including downloadable multi-media.

In addition, you can vote for your favorite Icons and enter the New Cultural Icons sweepstakes to win a two-year lease on an all new 2003 Lincoln Navigator, an all-expenses-paid trip to New York, and other exciting cultural prizes. Visit www.biography.com/icons now—the poll closes on August 15!

Don't miss Lincoln's New Cultural Icons on A&E's Biography this month and over the rest of the year. Coming soon:

Friday, July 5	Nicolas Cage
Friday, July 19	Drew Barrymore
Friday, August 9	Jessica Lange
Tuesday, August 13	Pelé

LINCOLN

Biography

Mohawk

There's something about Mohawk's flooring that begs to be touched. Maybe it's the superior quality. Perhaps it's our craftsmanship. One thing is certain, bring home a Mohawk flooring product and you may never want to put your shoes on again. Call 1-800-2-Mohawk or visit www.mohawkflooring.com. Carpet, Woods, Laminate, Ceramic and Home Products. Mohawk makes the room.

MOHAWK

ONLY IN housebeautiful the 2002 celebrity showhouse virtual tour

Log on to www.hbshowhouse.com and tour beautiful rooms created by top interior designers and inspired by Hollywood's brightest stars such as Courteney Cox and Halle Berry. View each room for the hottest trends and styles on the market today.

MIRAGE Hardwood Flooring

Manufactured with the greatest care with state-of-the-art technology, MIRAGE hardwood floors are built to last and leave a lasting impression. With their warm and rich character, MIRAGE prefinished hardwood floors reveal your goal of finding the highest quality product whose beauty withstands the test of time. 1-800-463-[illegible]303 www.boa-franc.com.

ONLY IN housebeautiful POOL HOPPING TOUR

Saturday, August 3

Sponsored by Perrier Jouët, Dove Bars

Celebrate summer with House Beautiful as we head to the Hamptons f exclusive tour of some of the area's most exciting private pools and ga Pool Hopping guests will enjoy a fun poolside party at the last stop on t tour. A portion of all ticket sales will benefit The New York Botanical Ga

To receive an invitation and complete event information, please call 212-903-5123 or visit www.hbhighlights.com.

Spiegel Sweepstakes



Spiegel

Enter the Spiegel Fall Sweepstakes for your chance to w a fabulous $500 Fall merchandise gift certificate from Spiegel. Spiegel has over 550 pages of must-have Fall merchandise for you and your home. Get the Fall Big Book now and enter for your chance to win! No purchase neces Call 1-800-Spiegel, and mention offer #F6717, for your Fr Spiegel Fall catalog* (a $10 value) and you'll be entered ir the sweepstakes automatically.

OFFICIAL RULES: 1) NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE OR PAYMENT OF ANY KIND WILL NO IMPROVE YOUR CHANCE OF WINNING. 2) One entry per person. 3) To enter either call the 800-telephone number above to www.hbhighlights.com by August 31, 2002 and complete the entry form. 2) Sponsors not responsible for late, lost, il misdirected or garbled entries or failures resulting from computer hardware, software or Internet malfunctions. Sponso the right to cancel or suspend this sweepstakes should a virus, unauthorized human intervention, malfunction, interru computer problem, phone line or network, hardware or software malfunction or other causes beyond the Sponsors con rially affect the administration, fairness, security, proper play or conduct of the sweepstakes. 4) One winner will be sele random drawing on or about September 5, 2002. Winners will be notified by phone, email, or regular mail. 5) Prize: On Spiegel Gift Certificate. Retail value $500. Gift certificate may not be combined with any other type of certificate, discou special promotion, may not be used as payment to an existing Spiegel account, and can not be resold, auctioned or rec for cash. Spiegel not responsible for lost, stolen or unauthorized use. 6) Employees, and their immediate families, of Ho Beautiful, Hearst Communications, Inc. Spiegel, all program sponsors, and their parents, subsidiaries, affiliates, advert public relations, and merchandising agencies (Sponsors) are not eligible. 7) Prizes must be claimed by the selected wi October 1, 2002 or an alternate winner will be selected. 8) Prize will be given to guardian if winner is under 18 years of tax on the prize is winner's sole responsibility. 9) Odds of winning are determined by the total number of entries receive Prize winner's name can be obtained by sending a self-addressed envelope to: House Beautiful, Attn: Winner of Spiegel Sweepstakes, 1700 Broadway, 28th Floor, New York, NY 10019.

* quantities are limited.

ONLY IN housebeautiful SWEEPSTA



Only in House Beautiful do you find the editorial feature "Designer Challenge" enlisting top decorators to create chic yet sensible spaces in a dash. This month, design-pro Sheila Bridges takes on the Expo Design Center (see page #98-102 for the full story). One lucky reader will win the leopard-spotted fringed ottoman she picked and a copy of her new book Furnishing Forward: A Practical Guic to Furnishing for a Lifetime. Total value $429.

1) NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE OR PAYMENT OF ANY KIND WILL NOT IMPROVE YOUR CHANCE OF WINNING. 2) One entry per person. 3) To enter either log on to www.hbhighlights.com by 8/31/2002 and complete the entry form or mail a postcard or letter with your name, address, zip code, phone number with area code email address to House Beautiful, Attn: August Only in House Beautiful Sweepstakes, August Only in House Beautiful Sweepstakes, PO Box 1706, Sandusky, OH 44870-1706, to be received no later than 8/31/2002. Sponsors not responsi late, lost, illegible, misdirected or garbled entries or failures resulting from computer hardware, software or Internet malfu Sponsors reserve the right to cancel or suspend this sweepstakes should a virus, unauthorized human intervention, malf interruption, computer problem, phone line or network, hardware or software malfunction or other causes beyond the Sponsors' control materially affect the administration, fairness, security, proper play or conduct of the sweepstakes. 4) O winner will be selected in a random drawing on or about September 5, 2002. Winners will be notified by phone, email, or mail. 5) Prize: One (1) leopard-spotted fringed ottoman. Retail value $389. One (1) book Furnishing Forward: A Practic to Furnishing for a Lifetime. Retail Value $40. 6) Employees, and their immediate families, of House Beautiful, Hearst Communications, Inc., Expo Design Center, Home Depot, and their parents, subsidiaries, affiliates, advertising, public re and merchandising agencies ("Sponsors") are not eligible. 7) Prizes must be claimed by the selected winner by Octob 2002 or an alternate winner will be selected. 8) Prize will be given to guardian if winner is under 18 years of age. Any the prize is winner's sole responsibility. 9) Odds of winning are determined by the total number of entries received. 10 winner's name can be obtained by sending a self-addressed envelope to: House Beautiful, Attn: Winner of August Onl House Beautiful Sweepstakes, August Only in House Beautiful Sweepstakes, PO Box 1706, Sandusky, OH 44870-170

resources)

Products and other resources for this month's features are listed. All prices are approximate suggested retail. Symbols in parentheses identify service type: (R) retail; (T) trade, through designators; (MO) mail order; (M) manufacturer or distributor. LIMITATIONS PREVENT SOURCING OF ALL ITEMS. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

Summer Breeze

Page 44 **Decorator: Carl Dellatore,** D&F Workroom (T), 150 W. 25th St., New York 10001; 212-352-0160. **Solo chair**—B&B Italia (R,M); 800-872-1697. *Page 28* **Fabric**—Hinson & Co. (T); 212-688-5538. *Page 30* **Fabric**—Brunschwig & Fils (T); 212-838-7878. **Fabric**—Strocheim & Romann (T); 718-706-7000. **Fabric**—Scalamandré (T); 212-980-3888. **Fabric**—Country Swish (T); 212-838-1976. *Page 32* **Fabric**—Pierre Frey (T); 212-213-3099. **Fabric**—AM Collections (T); 212-625-2616. **Fabric**—Christopher Hyland (T); 212-688-6121. **Fabric**—Brille (T); 212-753-2995.

Whiten Up!

The Home Depot (R); 770-433-7211. *Web site* homedepot.com. *Stylist* **Tricia Foley,** Tricia Foley Design; 212-348-0074. **Octagonal Dot floor tile**—Dal-Tile Corp.; 800-933-8453. **Rittenhouse Square wall tile** 3" x 6" white gloss (special order); **Hampton Bays Lighting wall sconces; Beaded Cape Cod Plank wainscoting; Cape Cod chair kit; 4" hardwood Victorian baseboard; Behr's Premium Interior Paint** (on walls and ceiling) in eggshell finish/white (on wainscoting, doors and trim) in semi gloss/white; **5' whirlpool,** Portrait, #K1458-H, by Kohler; **pedestal sink,** Memoirs, #K-2268-0, by Kohler; **6-prong faucet** #8108-3-CP; **glass shelf** #K-218-CP, by Kohler—The Home Depot, see above. **Cottage Double Door Cabinet,** #98-0666—Pottery Barn (R,MO); 800-922-5507. **Martha Stewart everyday towels**—Kmart (R); 866-562-7848. **Stool**—Ikea (R); 631-725-5940. **Striped dishtowels**—Broadway Panhandler (R); 866-266-5927. **Checked towels**—IKEA (R,M); 800-434-IKEA. **Shower curtain fabric**—B&J Fabrics (R,T); 212-354-8150.

Yellow Fever

Pages 46 to 53 Designer **Mary Douglas Drysdale,** Drysdale, Ltd., 1778 Kalorama Circle N.W., Washington, D.C. 20008; 202-588-0700. *Living room* **Armoire; recamiers; settee; pillows; tree-stump table; pillows,** custom by designer. **Coffee table**—Brunschwig & Fils (T); 212-838-7878. **Curtain fabric**—Robert Scott (T); 310-659-4910. **Floor covering,** sisal—Stark Carpet (T); 212-752-9000. *Foyer* **Console table,** custom by designer. **Recamier fabric**—F. Schumacher & Co. (T); 800-332-3384. *Dining room* **Chandelier**—Niermann Weeks (T); 310-319-7979. **Console table,** custom by designer. *Library* **Curtains**—Scalamandré (T); 800-932-4361. **Sofa; lounge chairs; ottoman**—custom by designer. **Upholstery fabric**—Rubbers (T); 212-888-7900. **Tea table**—Brunschwig & Fils, see above. **Yellow lounge chair**—Rose Tarlow (T); 323-651-2202. *Bedroom* **Bed; pillows; Christmas ornaments,** custom by designer. **Bed ruffle fabric; sheer lace curtains**—Scalamandré, see above. *Terrace* **Pedestal; urns**—Michael Taylor (T); 415-558-9940.

Meeting House Rules

Pages 54 to 61 Designers **John Dransfield, Geoffrey Ross,** Dransfield & Ross, 54 W. 21, Ste. 1201, New York 10010; 212-627-7278. *Terrace* **Flatware; table linens; tassels; pillows**—Dransfield & Ross, see above. *Living room* **Mirrors; pillows; chair fabric,** Palm Matting—Dransfield & Ross, see above. **Glass vase**—Bloom (R); 212-620-5666. **Flooring,** seagrass—Tai Imports (R,MO); 800-245-4595. *Dining room* **Chair seat and pads**—Dransfield & Ross, see above. **Coral**—Evolution (R); 212-343-1114. *Guesthouse bedroom* **Campaign bed; bedding**—Dransfield & Ross, see above. **Ceiling fan**—Hunter Douglas (M); 800-937-7895. **Striped fabric**—Chris Stone & Associates, Inc. (T); 212-532-5338. *Orange guest room* **Paint,** otter brown, #2137-10—Benjamin Moore (M); 800-884-7775. **Toile fabric,** silk—Scalamandré (T); 800-932-4361. **Throw**—Apsara (R); 631-329-3553. **Bed linens; curtain rails; hardware**—Dransfield & Ross, see above. *Kitchen* **Sconces**—Eng Country Antiques (R,T); 631-537-0606. **Pulls**—Restoration Hardware (R,MO); 800-762-1005.

Color Whirl

Pages 62 to 67 Designer **Whitney Stewart,** Whitney Stewart Interior Design; 301-320-2434. *E-mail* wsinteriordesign@cs.com. *Living room* **Sofa; backgammon set; Parsons table; chaise; lounge chair,** custom—Whitney Stewart, see above. **Pillow fabric,** taffeta—Christopher Norman (T); 212-644-4100. **Passion pillows**—Guinevere (R,T); 011-44-207-736-2917. **Armchairs**—Charles Pollock (T); 323-651-5852. **Floor rug,** Siamois Affolés by Lieux—Kozee.com (R,MO); www.kozee.com. **Chaise fabric,** silk taffeta—Christopher Norman, see above. **Gold pillow fabric,** silk—Bergamo (T); 212-213-3333. **Flooring,** sisal—Design Center Carpets (T); 202-488-1300 *Sitting room* **Plaid fabric**—Cowtan & Tout (T); 212-647-6900. **Needlepoint rug**—Andrew Martin (R,T); 011-44-207-225-5100. *Dining room* **Table**—Charles Pollock, see above. **Child's chair**—Palecek (M); 800-274-7730. **Foo dog**—Lambeth & Co. (T); 202-646-1774. *Entrance hall* **Curtain fabric,** check—Calico Corners (R,MO); 800-213-6366. *Guest room* **Charcoal fabric,** Jacques Bouvet et Cie—McRae Ickley (T); 415-626-2726. **Trims**—F. Schumacher & Co., 800-332-3384. **Starburst pillow fabric**—Kravet (T); 800-645-9068. **Lamp**—Charles Pollock, see above. *Bathroom* **Fabric,** voile—Kravet, see above. *Bedroom* **Roman shade fabric**—Gilant (T); 206-725-4444. **Skirt fabric,** taffeta—Brunschwig & Fils (T); 212-838-7878.

Lush Life

Pages 68 to 71 Guided tours of Heathcote and other Cooperstown gardens can be arranged for groups of ten or more through Brookwood Garden Tours at 607-547-2170.

72 Doctor Joyce

Pages 72 to 79 Designer **Kerry Joyce,** Kerry Joyce Associates, 115 N. La Brea Ave., Los Angeles, CA 90036; 323-938-4442. *Dining room* **Wentworth sideboard; Wittington console lamps**—Kerry Joyce Collection for Dessin Fournir (M); 785-434-2777. **Chairs**—Rose Tarlow (T); 323-651-2202. **Chair fabric,** Fiorella—Rogers & Goffigon (T); 212-532-8068. *Study* **Mantel**—Gregorius Pineo (R,T); 310-659-0588. **Club chairs,** Dianne #5017—Waldo's Designs (R,T); 310-278-1803. **Coffee table,** Belgario—Kerry Joyce Collection, see above. **Globes**—Style French Antiques (R,T); 310-550-6726. **Floor lamp**—Randolph & Hein (T); 310-855-1222. **Carpet**—J. Houlian Rugs (T); 323-651-1444. *Living room* **Sofas,** Othello—Rose Tarlow, see above. **Sofa fabric,** Cervo Lichen—Rogers & Goffigon, see above. **Klismos chair; Palatine coffee table; Bijoux pedestal table**—Kerry Joyce Collection, see above. **Throw pillows**—J. Houlian Rugs, see above. **Floor lamp,** Bronze Empire—Cache (R,T); 310-657-0665. *Library* **Table**—Liel Antiques (R,T); 310-492-0027. **Chairs,** Sophia—Kerry Joyce Collection, see above. **Slipcover fabric,** Barksdale II—Rogers & Goffigon, see above. *Breakfast room* **Table,** Gregga—Mulligans (R,T); 323-650-8660. **Chairs,** La Luna—Kerry Joyce Collection, see above. **Chair fabric,** Pyramid Lake—F&S Fabrics (T); 310-475-1637. **Armchair**—Charles Pollock Antiques (T); 323-651-5852. **Curtains,** Chintzed Sheer—Classic Cloth (T); 785-434-7200. *Kitchen* **Stools,** Village Barstool—Crate Barrel (R,MO); 800-967-6696. **Stool fabric,** Essex—Rogers & Goffigon, see above. **Hanging lights,** Upshur Pole Pendant—Rejuvenation Lamp & Fixture (R,T); 888-401-1900. **Stove hood; backsplash**—Country Floors (R,T); 310-657-0510. *Master bedroom* **Bed,** custom by designer. **Figaro bench; fabric,** Glazed Tan Tiffany—Rose Tarlow, see above. **Bed linens**—Anichini (R,T); 800-553-5309. **Lamps**—Waldo's Designs, see above. **Bedside table**—Gregorius Pineo, see above. **Curtains,** Toscana—Rogers & Goffigon, see above. **Rug,** antique—Thomas Lavin (T); 310-278-2456. *Bathroom* **Bathtub; fixtures,** Vintage—Kohler (M); 800-4KOHLER. **Sink,** Belle Epoque by Le Bijou—Altmans (R,T); 310-274-5896.

Making a Splash

Pages 80 and 81 Designer **Kelly Wearstler,** KWID, 317 North Kings Rd., Los Angeles, CA 90048; 323-951-7454; fax: 323-951-7455. **Sink** under counter lavatory, K-2211—Kohler (M); 800-4-KOHLER. **Mirror; cabinetry; cameo; bamboo chair**—KWID, see above. **Wallpaper,** vintage tree with blue flower—Astek Wallcovering (R,T); 800-432-7930. **Chandelier; sconces**—Fantasy Lighting (R,T); 323-933-7244. **Figurines**—Dragonette Decorative Arts (R,T); 310-855-9091. *Pages 84 and 85 Designer* **Kathryn M. Ireland Interiors,** 1619 Stanford St., Santa Monica, CA 90404; 310-315-4351; fax: 310-315-4353. **Arcadia mirror; basket-weave tile; subway tile; stand**—Waterworks (R); 800-998-BATH. *Page 88 Designer* **Frederick Sutherland,** 712 Woodlawn Ave., Venice, CA 90291; 310-652-3733; fax: 310-578-9669. **Wall sconces; Lucite chair; perfume bottle**—Carla (R); 323-932-6064. **Sink,** K-2083-8; **bathtub,** K-1247; **toilet,** K-3434-X—Kohler, see above. *Page 89 Designer* **David Desmond** 1360 N. Crescent Heights Blvd., Los Angeles, CA 90046-4503; 323-650-0492; fax: 323-650-5350. **Console top,** K-3020-0, Kathryn; **under counter lavatory,** in white, K-2312-G-0, Kathryn; **octagonal table legs,** K-6839-BN; **Memoirs faucet,** K-454-4C-BN—Kohler, see above. **Hand towel**—Pratesi Linens (R); 310-274-7661. **Blind**—Fredericka Marx (R,T); 323-732-4651. **Wallpaper,** Hindoustan—Zuber et Cie (T); 310-652-5174. **Indian painting** on glass—Indian Style (R), 310-659-7525. **Lampshades**—Leap Lamp Shades (R,T); 310-652-0557. **Kashan rug**—Thomas Lavin (R,T); 310-278-2456. **Plaster walls**—Real Illusions (R,T); 310-452-0237. **Wallpaper** installation by Erick A. Bloom; 714-731-1795.

92 Capital Gain

Restaurant **Bistro Bis,** 15 I St. NW, Washington, D.C. 20001; 202-661-2700.

Bath Blitz

Designer **Sheila Bridges,** Sheila Bridges Design, 1925 Seventh Ave., Ste. 8M, New York 10026; 212-678-6872; fax: 212-932-2514. *Store* **Expo Design Center** (R), 8 Joyce Rd., New Rochelle, NY 10801; 914-637-5600.

Corrections

April 2002: In the resources for "Three's Company," the Lulu DK Fabrics product, page 115, was incorrectly credited. The credit should be as follows: **Roman shade fabric, bed cover fabric,** Cat Walk, light blue with brown—Lulu DK Fabrics (T); 212-223-4234.

June 2002: In the resources for "Island Heirloom," page 152, the e-mail address to inquire about rentals should have been indiabahamas@coralwave.com. Call 242-333-2180 for reservations and more information.

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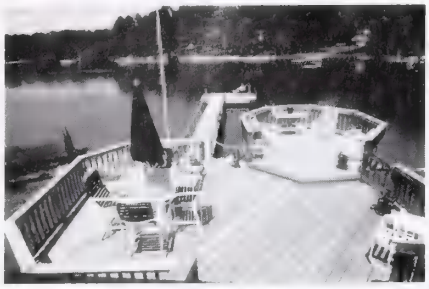
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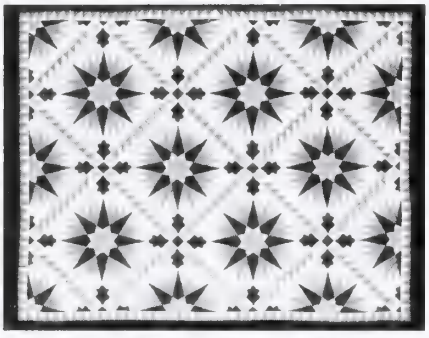
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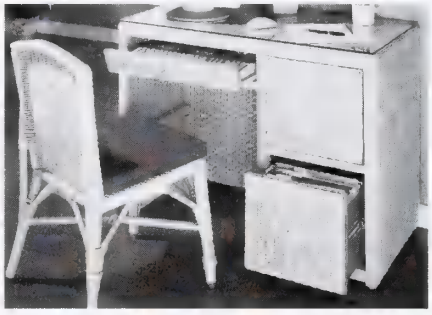
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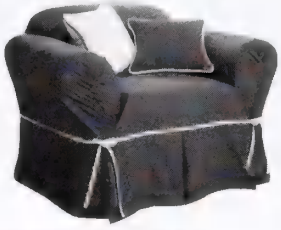
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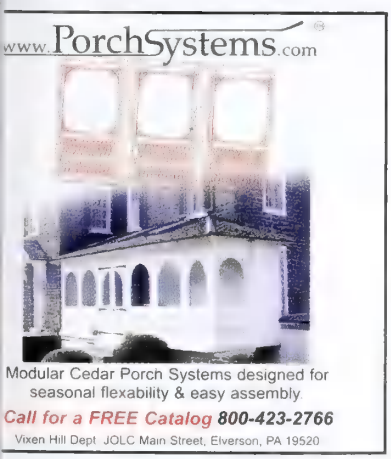

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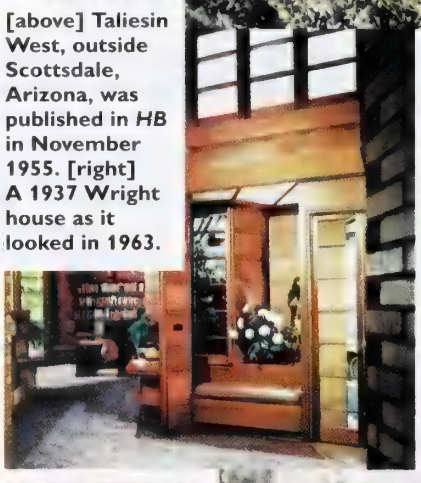

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Frank Lloyd Wright's work first graced the pages of *House Beautiful* in 1897, in the magazine's second issue. Considered one of *HB*'s ideological founders, Wright had been practicing architecture for nearly six decades when former editor in chief Elizabeth Gordon featured his landmark Taliesin West in the December 1946 50th-anniversary edition. To Gordon, postwar America was ripe for Wright, whose affordable, open-plan "Usonian" homes were particularly well suited to the nation's expansive mood. In a 1959 tribute issue to Wright, published soon after his death at 91, Gordon called him the "Lone Ranger in American architecture. He was as much a crusading social thinker as he was a designer."

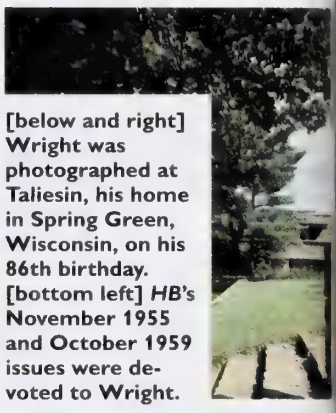
Wright championed technology and embraced machine-age materials, making glass pliable, concrete beautiful, and plywood noble. His organic designs opened the inside of a house to the outside, related the building to its site, employed inexpensive construction methods, and treated interiors and furnishings as part of an integrated whole. In 1953 Gordon denounced the International Style as "stripped down emptiness and austerity," and Wright declared that he was "at her service." At her urging, he designed a line of home furnishings, and several of his apprentices joined the magazine's staff. Gordon declared her architecture editors "an extension of Taliesin."

"If I had another 15 years to work, I could rebuild this entire country," Wright said in 1957. "I could change this nation." Perhaps his ultimate goal was cut short, but 45 years later he still remains "a fountain of imagination," as *House Beautiful* described him, "the greatest domestic architect in the history of man." ●





[above] Taliesin West, outside Scottsdale, Arizona, was published in *HB* in November 1955. [right] A 1937 Wright house as it looked in 1963.



[below and right] Wright was photographed at Taliesin, his home in Spring Green, Wisconsin, on his 86th birthday. [bottom left] *HB*'s November 1955 and October 1959 issues were devoted to Wright.







● tips

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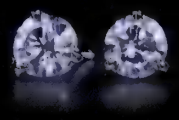
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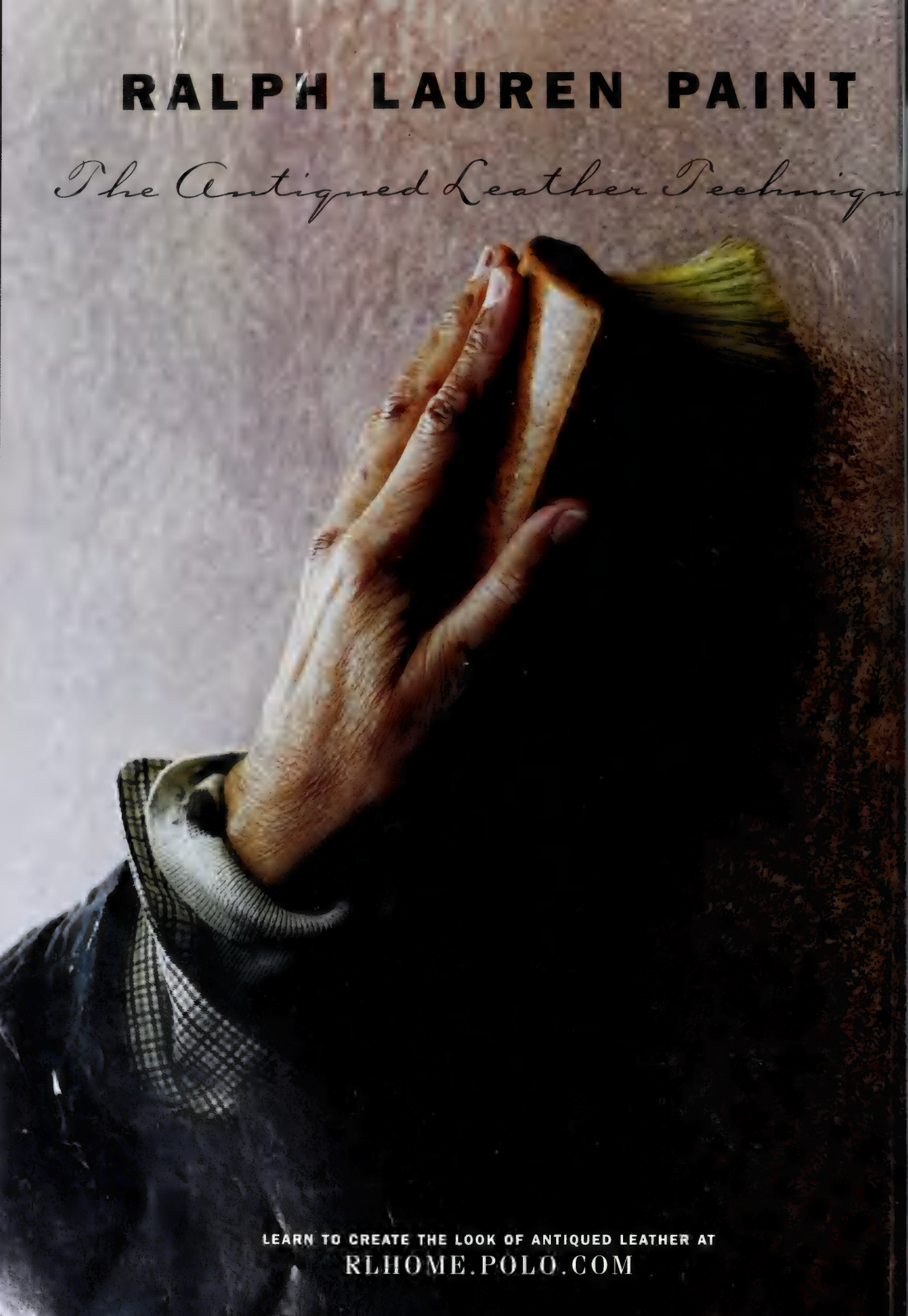
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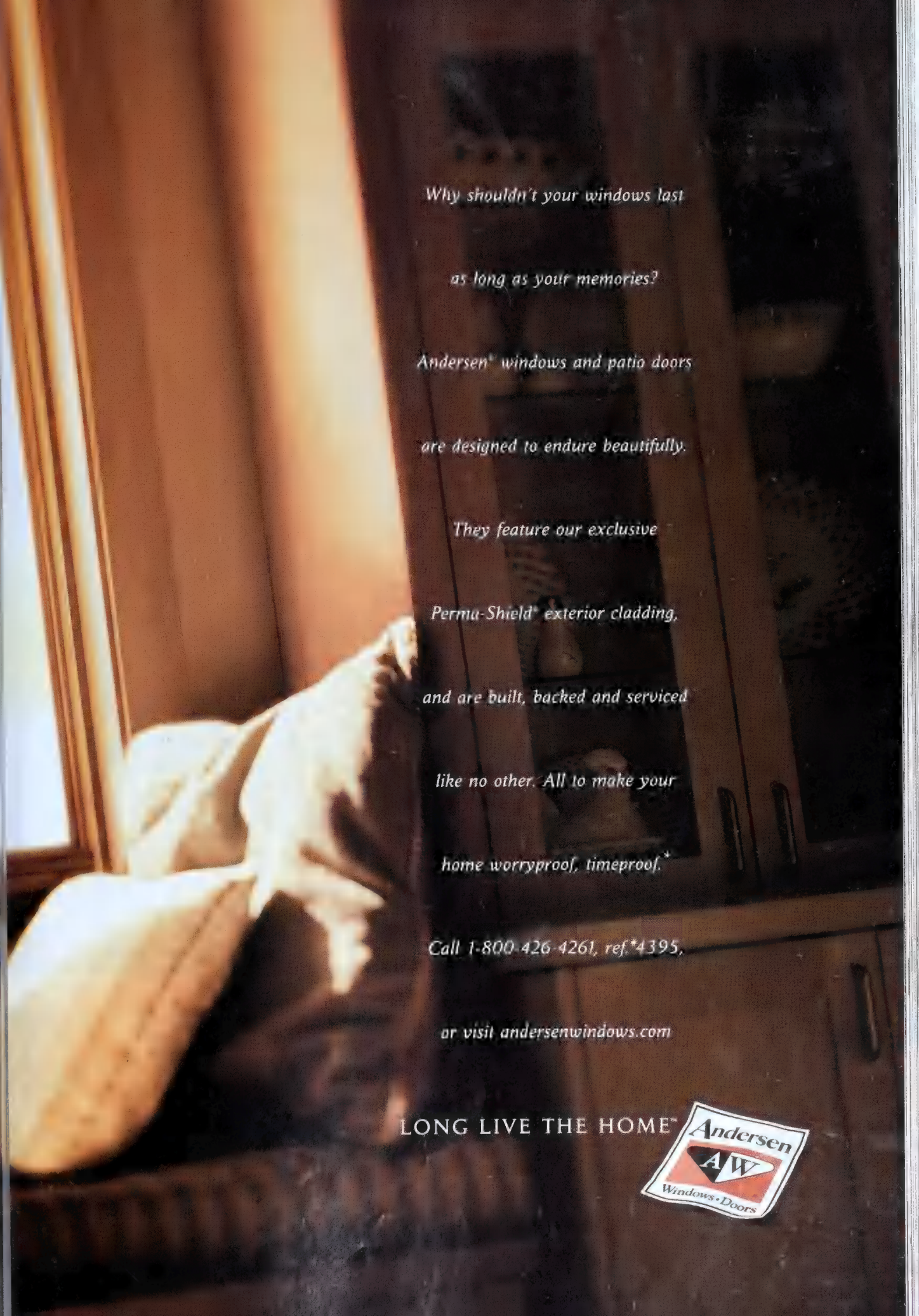

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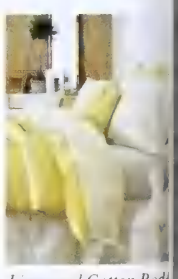
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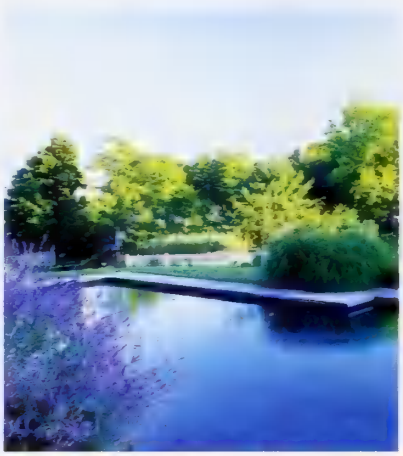
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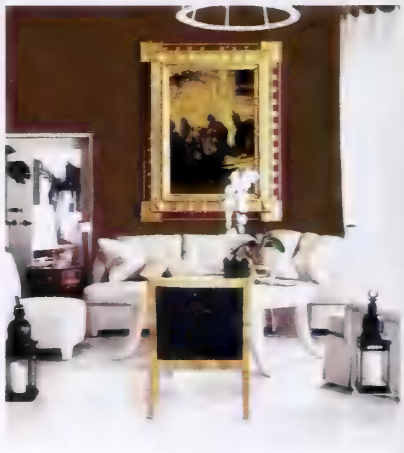
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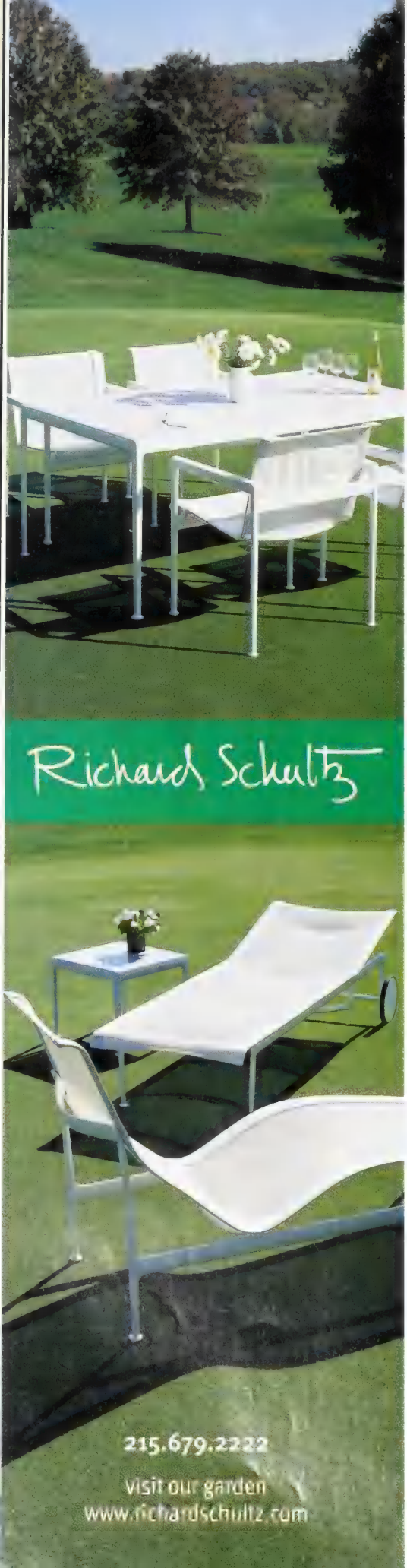


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Your questions about specific paint colors (particularly in the coral and French blue families), brightly hued floral prints, and "large three- or four-seater sofas" are pouring in at the rate of 80 e-mails a day. Our Web site's "Vote for Our Next Cover" feature continues to be super popular. Log on to www.housebeautiful.com during the third week of every month to voice your choice. Almost 200 of you entered our second annual "A Reader Goes to High Point" contest, with artful entries including snaps of your three favorite pieces of furniture and letters describing why you want to accompany *HB* editors on our fall High Point, North Carolina, furniture market rounds. We had a more difficult time finding just one winner this year because so many of your portfolios were so good. After much deliberation and several heated voting sessions, we finally decided to give the nod to Susie Keller of Indianapolis. Her eclectic taste—she submitted photos of a beautiful metal canopy bed, a snappy French 1940s–style side table, and a whopper of a grandfather clock—made her a clear winner. Congratulations, Susie, and thanks to all the other enthusiastic contestants.

We're also in the midst of scouring America for the next bunch of great decorators under 40. We've received almost a thousand résumés, slide presentations, and letters from hopeful young designers who want to join us in New York at the beginning of October for a few days of events, panel discussions, and room displays, sponsored by *House Beautiful* and hosted by Sotheby's at its Manhattan headquarters. We'll devote lots of our October pages to showing you who these young talents are and what they do. So far, we've selected more than a dozen designers from cities including San Francisco, Houston, Santa Fe, and Atlanta. Also in next month's issue: a big kitchen blowout, with lots of makeovers and how-tos, plus plenty of hints, tips, and shortcuts to help you rig up the stylish kitchen of your dreams. In the meantime, here's what's on your minds:

Native Habitat

Dear Marian,
Thank you for honoring Sir Terence Conran as a "Giant of Design" [June]. Thirty years ago I pressed my nose to a window at the junction of Walton Street and Fulham Road in London: hobbyhorses on broomsticks, pottery, safari chairs, kilims, and mousse pots had all been gathered with aplomb. It was Sir Terence Conran's first store, Habitat. I quickly learned that bringing home just one piece was seldom enough.

Hertzie Clain
via e-mail

Fear of Flora

Dear Marian,
In the July *House Beautiful,* you mention in "Dear Marian" that your readers want more garden coverage. I have nothing against foliage, but please do not let gardens take away from the pages you devote to interiors.

Melinda Myhr
via e-mai

Dear Melinda,
We are not taking away pages to cover garden designs and ideas, but *adding* pages to address an important part of residential living. *House Beautiful*'s number one mission is to explain, demystify, and illustrate good interior decorating. Interior design will always be our favorite subject, but it's important to note that many readers live in homes and apartments with outdoor spaces. Decorating in the garden, backyard, front yard, patio, terrace, porch, lanai, or even tiny balcony or window ledge can be a crucial component of a home's overall design. Bringing the outside in—and vice versa—is a splendid goal.

Please e-mail Editor in Chief Marian McEvoy at mmcevoy@hearst.com or send your letters to Dear Marian, House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*


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John Mariani The food and travel correspondent for *Esquire* and the restaurant columnist for *Wine Spectator,* Mariani ("Hot Dish," page 138) also contributes to the weekend section of the London *Financial Times.* He is the author of several books, including *Eating Out: Fearless Dining in Ethnic Restaurants* and *The Encyclopedia of American Food and Drink.* He lives in Tuckahoe, New York, with his wife and two sons.



Peter Davis "Johnson Hartig and I share a similar yin/yang sensibility: California surf culture mixed with old English style," says Davis, who dropped in on the L.A.-based fashion designer for this issue's "Radical Chic" (page 98). "I also love that he makes his own pillows, shell lamps, and clothes." A native New Yorker, Davis is the editor at large for *Paper* and also writes articles about celebrities and style for *Us, Tatler,* and *Vanity Fair.*



Nadine Frey "Mathilde helped decorate tables for Hélène de Rothschild's balls when she was in her teens, and she didn't miss a trick," says Frey, who writes about Parisian style maven Mathilde Agostinelli for this issue's "Waltzing Mathilde" (page 128). "She stamps everything with her own modern sensibility." A New York native now based in Paris, Frey contributes often to *The New York Observer* and *Town & Country.*



Fernando Bengoechea When he's not on assignment in Ecuador, Bali, or India, Bengoechea, a native of Argentina, makes his home in New York. This month he photographs two residences for *HB:* the Los Angeles apartment of fashion designer Johnson Hartig (page 98) and actress Mercedes Ruehl's beachside cottage on Long Island (page 122). His work has appeared in *Town and Country* and *Harper's Bazaar.*



Ellianna Placas Freelance stylist and producer Placas ("Tray Chic," page 46) describes herself as "a visual person who doesn't take herself too seriously—that's important in my business." The former fashion editor of *House Beautiful,* she has also worked for *Us* and *O, the Oprah Magazine.* An avid water-skier and scuba diver, she lives in New York but escapes frequently to the Caribbean and her native Australia.



Nancy Brenner A former communications consultant, Brenner ("Changing Places," page 72) is now focused on writing personal essays about family life. "My greatest pleasure is in drawing on the rich materia of the everyday," she says, "those eas ily overlooked details that accumulat to build lives and then memories." Brenner recently moved to a remote island in Puget Sound for an experimental year of writing.


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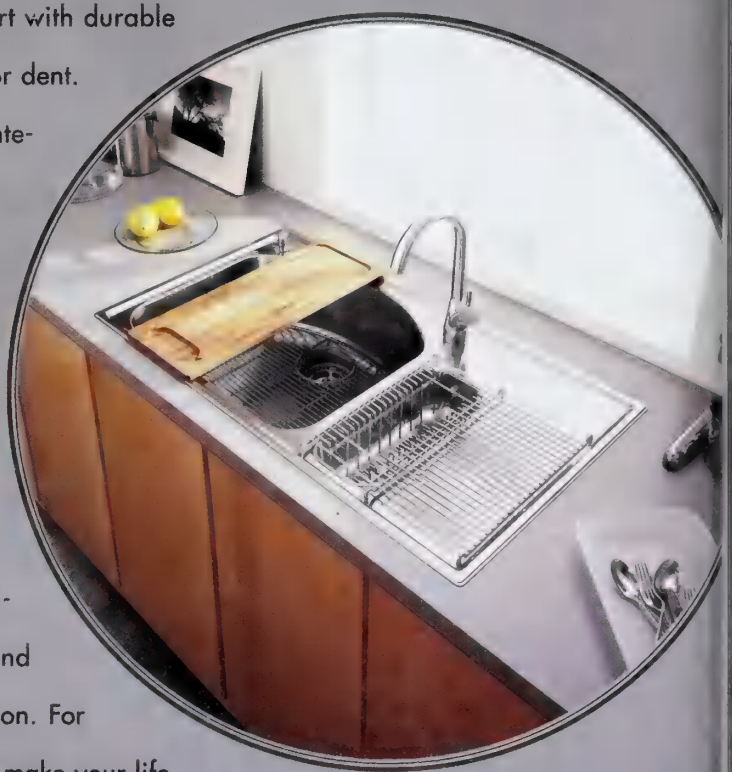
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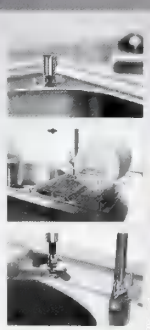
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(stylebeat)

Producer **Elizabeth Mayhew**

Photographer **Richard Pierce**

Basket Case

These handsome trash cans give new meaning to the phrase

kwise from top] Ella striped scallop wastebasket (#01024048) from Gracious Home, $65; 888-452-2285 or www.gracioushome.com. Hot-pink tole wastebasket by Stray Dog, $85; available at Very Chihuahua, 704-552-1100, or call 866-478-7297 for other locations. oco-inspired handpainted wastebasket by Mary Lazin for Circa @ Home, $55, available at ABC Carpet & Home Warehouse Outlet, 718-842-8772. Jaipur tole wastebasket (#72076) from Rue de France, $98; 800-777-0998 or www.ruedefrance.com. Handmade red toile decoupage wastebasket (#WB29) from Marye-Kelley Decoupage, $109; 866-524-0459 or www.marye-kelley.com. Square palm fiber wastebasket in mauve from Asiaphile, $65; 818-550-1450.

(stylebeat)

shady business

A striped shade will giv any lamp an instant lift



[clockwise from top right] Shade covered in Ralph Lauren's Breezeway Stripe from Main Street Bedding Company, $50; 866-850-226 or www.linensoutlet.com. Parchment star shade trimmed with red ribbon from BB Shades, $250; available at Gracious Home, 888-452-2285 or www.graciousshome.com. Pierre Frey shade covered in red Faucigny stripe, $120; call Roseline Crowley for store locat 203-785-9376. Horizontal-stripe Vero shade from Mystic Home, $180; 323-730-4800. Pagoda-shaped shade in rust silk with silk trir (003PAGO-T1RC) from Jamie Young Company, $225; for store locations, call 888-671-5883 or log on to www.jamieyoung.com. Scallop-edged painted tole shade (#LSSC) from Stray Dog, $85; for store locations, call 866-478-7297.

Wow, I hope I didn't talk in my sleep.



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Producer **Ellianna Placas**

Photographer **Anita Cale**

(stylebeat)

all that glitters

Jewelry boxes as attractive as their contents



[clockwise from top] Red leather Annabelle jewelry case (with pullout travel tote), $150; from Bombay: 800-829-7789 or www.bombaycompany.com. Red leather jewelry box (#8452), $298, from Coach: 866-262-2440 or www.coach.com. Cognac pebble l jewelry box, $395; from Gump's: 800-766-7628 or www.gumps.com. Deluxe jewelry box in blue pigskin, $2,000; from Smythson of B Street: 877-SMYTHSON or www.smythson.com. Navy-blue grained-calfskin jewelry case, $2,950; from Asprey: 800-883-2777 o www.asprey.com. Ligh -green stamped-leather jewelry box, $495; from Vivre: 800-411-6515 or www.vivre.com. Alligator jewelry b (023104cc58), $15,9(); from Hermès: 800-441-4488 or www.hermes.com. For information on jewelry, see Resources, page 153.

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Heirloom Furniture's screen #H207, 84"h. x 66"w.; www.heirloomfurniture.net

(swatchwatch)

Screen Savers The decorator's secret weapon



Interior designers love folding screens, both for what they bring in and for what they take away. Decorator Elaine Griffin calls them "instant walls that don't require a contractor." Decorator Keller Donovan says, "You can make them any style, any size, any color. They hide a multitude of sins, and they can go anywhere." To prove their potential, we designed nine variations on a three-panel screen, custom-ordered through Heirloom Furniture, that add character and/or camouflage to a room in need. A design with an arched top softens the rectangular frame; a screen with a closed bottom masks clutter. Carl Dellatore of D & F Workroom points out that "upholstered screens give maximum return on a minimum amount of fabric." Since all our materials stand on their own, we added no fancy detailing or trimming. >

Lulu DK Fabrics' Labyrinth #11117 in dark red background; 100% cotton, 54"w. This architectural fabric required careful matching of the pattern on each panel. The edges are trimmed with a jute binding.

Photographer **Joshua Sheldon** Writer **Carolyn Sollis** Producers **Carolyn Sollis and Elaine Wrightman**



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[illegible] sold in [illegible]. For the retailer nearest you or for more information, call 1.800.523.5621 or visit www.herendguild.com.

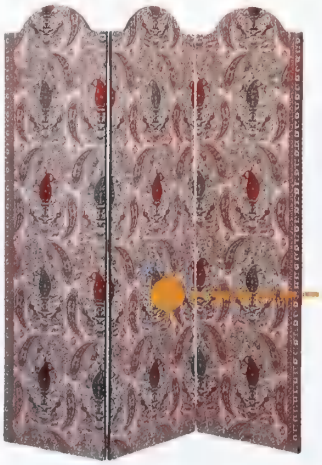
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Lorenzo Rúbelli's Manoje #7463-2 through Bergamo; 100% cotton; 55"w. To frame this lavish paisley print, we cut the border of the fabric and resewed it on the edge of the screen's two outside panels.

"Screens hide a multitude of sins," says decorator Keller Donovan, "and they can go anywhere"



Nina Campbell's Chittagong Stripe #NCF3231/03 through Osborne & Little; 59% cotton, 41% silk; 55"w. Bold stripes add visual height to a room. We placed the fabric so that the dark brown stripe is the first color on the left side of each panel, which helps ground the strong pattern.

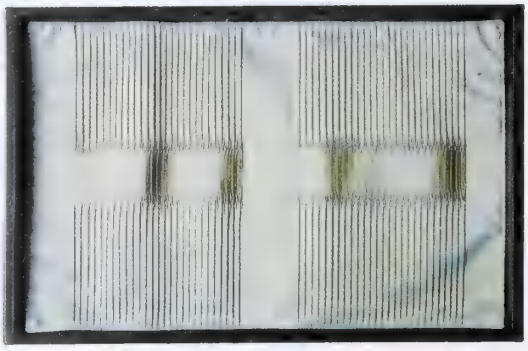


Summer Hill Ltd.'s Ribbon Cascade #1676 in cinnabar 05; 64% linen, 36% cotton; 54"w. This romantic ribbon print forms a graceful lattice design on the screen. To keep the pattern flowing from panel to panel, we meticulously matched each section.



Clarence House's Rayure Coromandel #33943-1; 100% cotton; 47.25"w. To center the floral motif and allow the pink stripe to outline each panel and fit the frame, we cut and resewed the fabric, eliminating some of the white ground.


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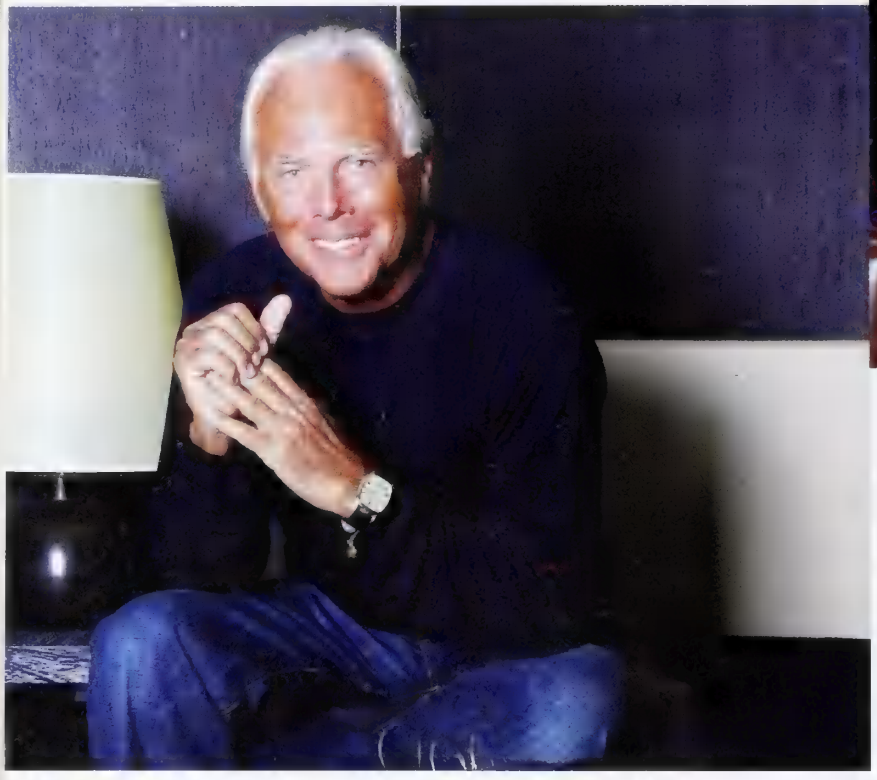
Giorgio Armani

Giorgio Armani's tray, covered in handsewn black calfskin topped with pale-green pleated silk, "is reminiscent of a Japanese kimono and blends an Asian design sensibility with Italian craftsmanship."



Diane von Furstenberg

Bold and exotic, Diane von Furstenberg's tray is "a patch of rich colors and textures, reminiscent of summer in In





(sweetcharity) Tray Chic

Ask 23 of the world's top fashion designers to dress up a tray, and you'll get a feast for the senses

We scored a home run last year with our one-of-a-kind dinner plates, decorated by a dream team of internationally acclaimed fashion designers. Everyone from Giorgio Armani to Diane von Furstenberg to Sean Combs was happy to pull out the stops for a good cause. When we auctioned off the 32 fashion plates on eBay, the bids kept climbing higher and higher—some fabulous concoctions

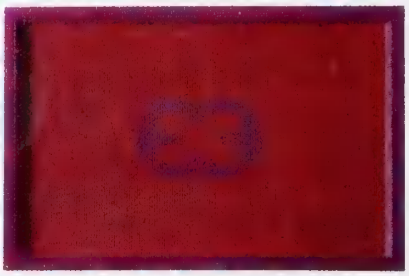
Photographer **Anita Calero** Writer **Christine Pittel** Producer **Ellianna Placas**


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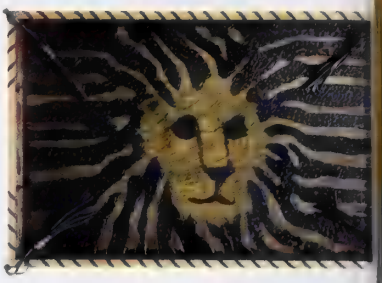
Burberry

Think pink, as in the soft shade of a "hand-stamped Burberry cashmere sweater" or the charity's trademark color—the inspiration for designer Christopher Bailey's tray.



Escada

Brian Rennie of Escada designed a tray pavéd with Swarovski crystals, intended for the "self-confident, elegant, adventurous woman who is not afraid to express herself."



Anne Klein

When Charles Nolan of Anne Klein stripped off the varnish and burned a lion logo into the wood, different tone and grains emerged. "I loved making this," he says. "It became almost a meditative process."



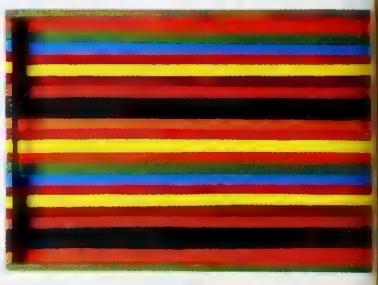
Nautica

David Chu's shipshape tray is lined in sky-blue vinyl, with brushed-steel sides and steel cable handles that "evoke the fun of sailing and yachting."



Loro Piana

Pin-striped navy-blue cashmere looks anything but buttoned-up on this suede-trimmed tray by Sergio Loro Piana.



Alpana Bawa

No one is likely to nod off over morning coffee presented on Alpana Bawa's sleek field of stripes. "Life," she says, "is multicolor."



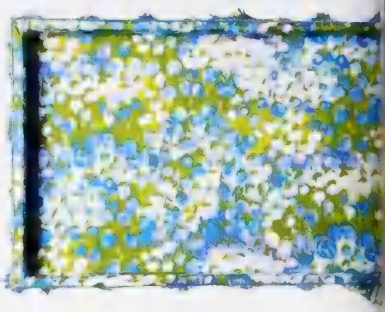
Dolce & Gabbana

Memories, Sicilian-style, are served up by Domenico Dolce and Stefano Gabbana, who wanted "to evoke the feeling of home and sharing supper with our families on Sunday."



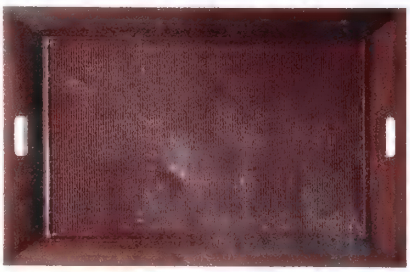
Lambertson Truex

Martinis taste better served on cherry-red crocodile—"one of our favorite luxuries," say designers Richard Lambertson and John Truex.



Luisa Beccaria

A ruffle around the edge adds a flirtatious kick to Luisa Beccaria's chiffon fantasy, "inspired by a peasant skirt."



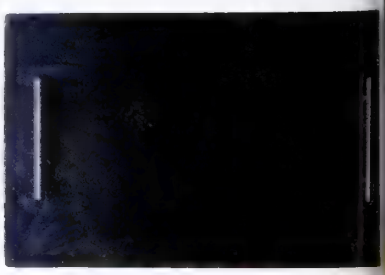
Hermès

In this classic by Hermès, three different materials—rosewood, horsehair, and leather—are treated simply to bring out their innate beauty and create one harmonious object.



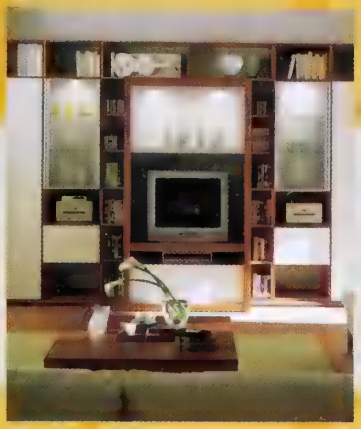
Carolina Herrera

Carolina Herrera's turquoise print would look equally fetching on a sarong "at a beach resort." Mojitos, anyone?

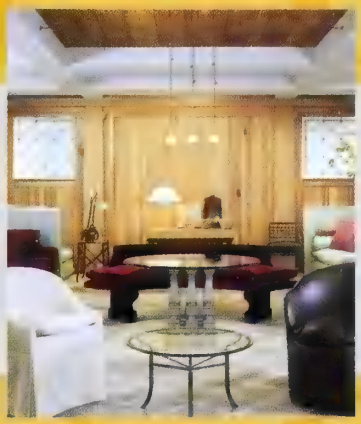
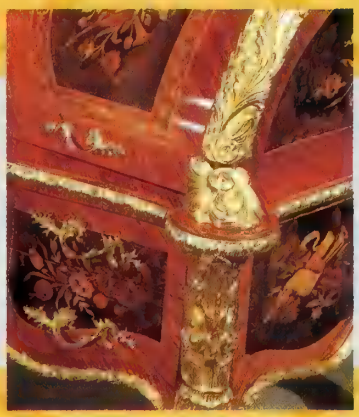


Sean John

Forgot your weights? Just pick up this hefty wood slab from Sean John and you'll instantly get into shape.

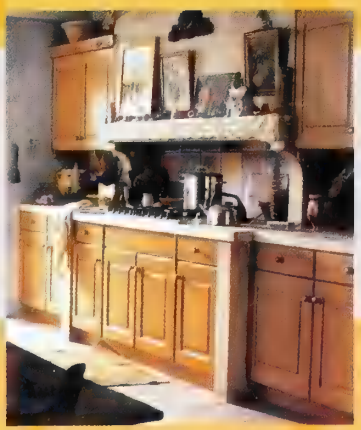

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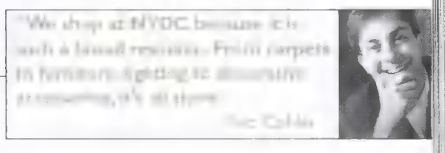
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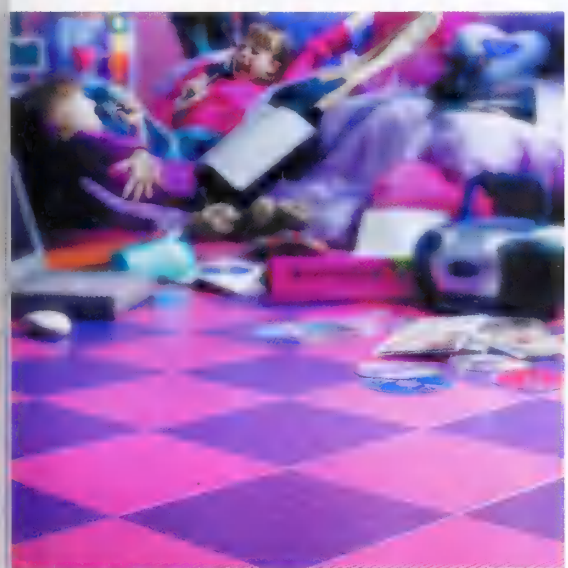
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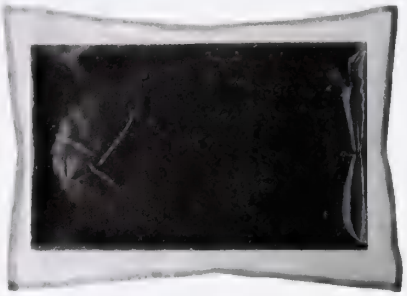
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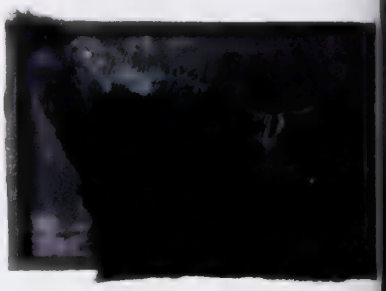
Calvin Klein

Calvin Klein's tray is transformed by a slipcover of sheer silk organza. "It's simple, unexpected—the essence of being modern."



Coach

Coach leather in cream and chocolate brown covers every inch of Reed Krakoff's handsome tailored tray, "an image of luxury."



Donna Karan

Donna Karan reveals her primitive stre with a sensuous blend of cashmere, scorched calfskin, and shearling in he signature colors, black and gold. "It's handmade art and luxury," she says.



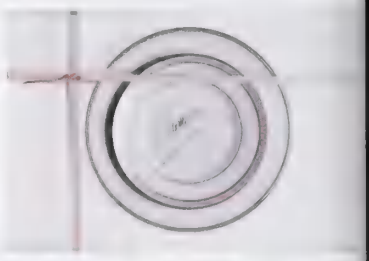
Ralph Lauren

Ralph Lauren's familiar trademark, emblazoned on his tray, is a reminder of his Pink Pony campaign, which "reaches out to medically underserved communities" to educate people about cancer.



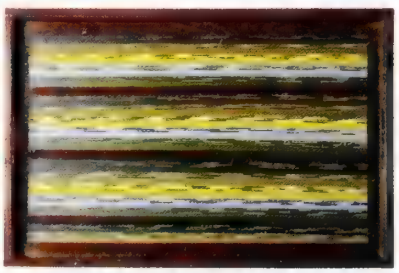
Michael Kors

Michael Kors makes his mark on monogrammed canvas bordered with burnished leather—"indulgent practicality."



Vera Wang

Vera Wang makes a clear statement: an acrylic tray set with her own plates, designed for Wedgwood and rimmed in pink, which is "symbolic of the fight against breast cancer."



Missoni

A virtuoso at pattern play, Rosita Missoni used "the dark brown texture of the original wood as another graphic element."



Etro

A passion for India prompted Jacopo Etro to turn his signature paisley into a collage of "bright joyful colors and playful strokes."



Oscar de la Renta

Oscar de la Renta painted a geometric mosaic "inspired by the colors of my garden."

Inspiration ran from a Japanese kimono to the colors of Oscar de la Renta's garde

went for more than $1,000! Thanks to generous bidders, a check for $16,095 was donated to Fashion Targets Breast Cancer, an initiative of the Council of Fashion Designers of America. We were thrilled with the response, and could have sold dozens more!

Now we're back for a second inning, only this time we decided to vary the game. We sent each designer a wooden tray (donated by dandelion/tampopo) and a handful of alkyd paints and brushes (courtesy of ColArt). Our inventive team wrapped them, lined them, or otherwise encased them. Charles Nolan of Anne Klein was inspired to buy some wood-burning tools, and for a few days his office mates thought they were back at Boy Scout camp. For information on how you can bid on his chef d'oeuvre, along with 22 others, log on to www.housebeautiful.com.

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Celebrity Showhouse



/e were inspired by Kim Delaney and the ctual homeowners, who have wonderful, ctive families. We wanted to give them a asual yet sophisticated environment in vhich to live their lives."
—Suzanne Rheinstein

oom designed by Suzanne Rheinstein, ıspired by Kim Delaney

bric by Claremont, Cowtan & Tout, Robert Kime, and Rogers and Goffigon. Furniture from Hollyhock, with custom rug by izabeth Eakins through Mimi London. Paint by Ralph Lauren; accessories by Konstantin Kakanias. Lighting by Vaughan, Ltd.

Room designed by Waldo Fernandez, inspired by Anjelica Huston



Living room chairs by Waldo's Designs. Curtains by Valley Drapery, with fabric by Rogers and Goffigon. Carlo Mollino–style lamp recreated by Waldo Fernandez.

"One's sense of style is reflected in how one lives. To me, the home is the essence of who you are. Anjelica Huston's sense of style inspired me to create this serene, sophisticated living room."

—Waldo Fernandez

The Sponsors

The rooms were filled with stylish products from Armani Casa, Armstrong, Bruce Hardwood Floors, Charisma, Dacor, DuPont Corian, F. Schumacher & Co., Hunter Douglas, Italian Trade Commission, Kohler, Kravet, Lalique, Lennox, Michael Kors Fragrance, Michalian & Kohlberg, Miele, Newman's Own, Pacific Design Center, Ralph Lauren Paint, Raymond Waites Interiors, Restoration Hardware, Richard Schultz, Royal Velvet, Robert Allen, Rohl, RoomScapes, Sharp, Sub-Zero, Supima, Wolf, and Wood-Mode.

The Opening

On April 28, 2002, in conjunction with the May 2002 Family Issue, House Beautiful unveiled our first-ever Celebrity Showhouse in Los Angeles, California, at a Family Day Party to benefit Children's Action Network (CAN). Children's Action Network is a high-profile charity with a dedicated following of Hollywood celebrities that mobilizes the Hollywood community and marshals the immense power of television and film to inform the public about the needs of children.

The Designers and Their Celebrity Inspiration

The 1930's English-style home, located in the affluent section of Brentwood, California, featured an array of 22 beautiful rooms created by top interior designers inspired by Hollywood's brightest stars.

In addition to the designers featured in this section, other Showhouse designers included

Thomas Beeton, David Desmond, Peter Dunham, Antonia Hutt, Molly Luetkemeyer, Will McGaul, Lucretia Moroni, Jackie Terrell, and Kelly Wearstler.

Beautiful Design Inspiring Thousands

The Showhouse was open to the public from April 28 through June 2, 2002. Over 6,000 guests visited the house and were inspired by the tremendous talent of the featured designers—taking away tips and ideas that they could apply to their own homes. Parked out in front of this stylish family home was the GMC Yukon, the ideal vehicle for a family on the go.

On the following pages, we invite House Beautiful readers to be inspired by the glamour and star power found in every room. To take a virtual tour of the Showhouse, please visit **www.hbshowhouse.com.**



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"Sylvester Stallone's favorite eye-opening colors incorporate the outside pool and garden into this sleek and smart fitness lounge."

—Chris Coleman

All furniture and fabrics by Robert Allen. Freestanding mirrors by Blue Moon Glass. Ceiling fan by Casablanca.

Room designed by Chris Coleman, inspired by Sylvester Stallone and Jennifer Flavin





Custom "Cactus" color built-in Wood-Mode cabinetry by RoomScapes. Flooring by Bruce Hardwood. Paint and club chair by Ralph Lauren. Cooling drawer by Dacor.

Room designed by Barbara Barry, inspired by Halle Berry

Drapery by F. Schumacher & Co. with custom-woven shades by Hunter Douglas. Wall fabric by Barbara Barry for Haviland.



"Illusion" china and napkins by Barbara Barry for Haviland. Crystal by Baccarat.



"This intimate dining room, set for an elegant afternoon tea, was inspired by the adjoining outdoor garden. Here we celebrate the colors of spring as well as outdoor living, which is quintessentially Californian. The scene is set for one of Hollywood's leading ladies to have her girlfriends over for an elegant afternoon tea."

—Barbara Barr

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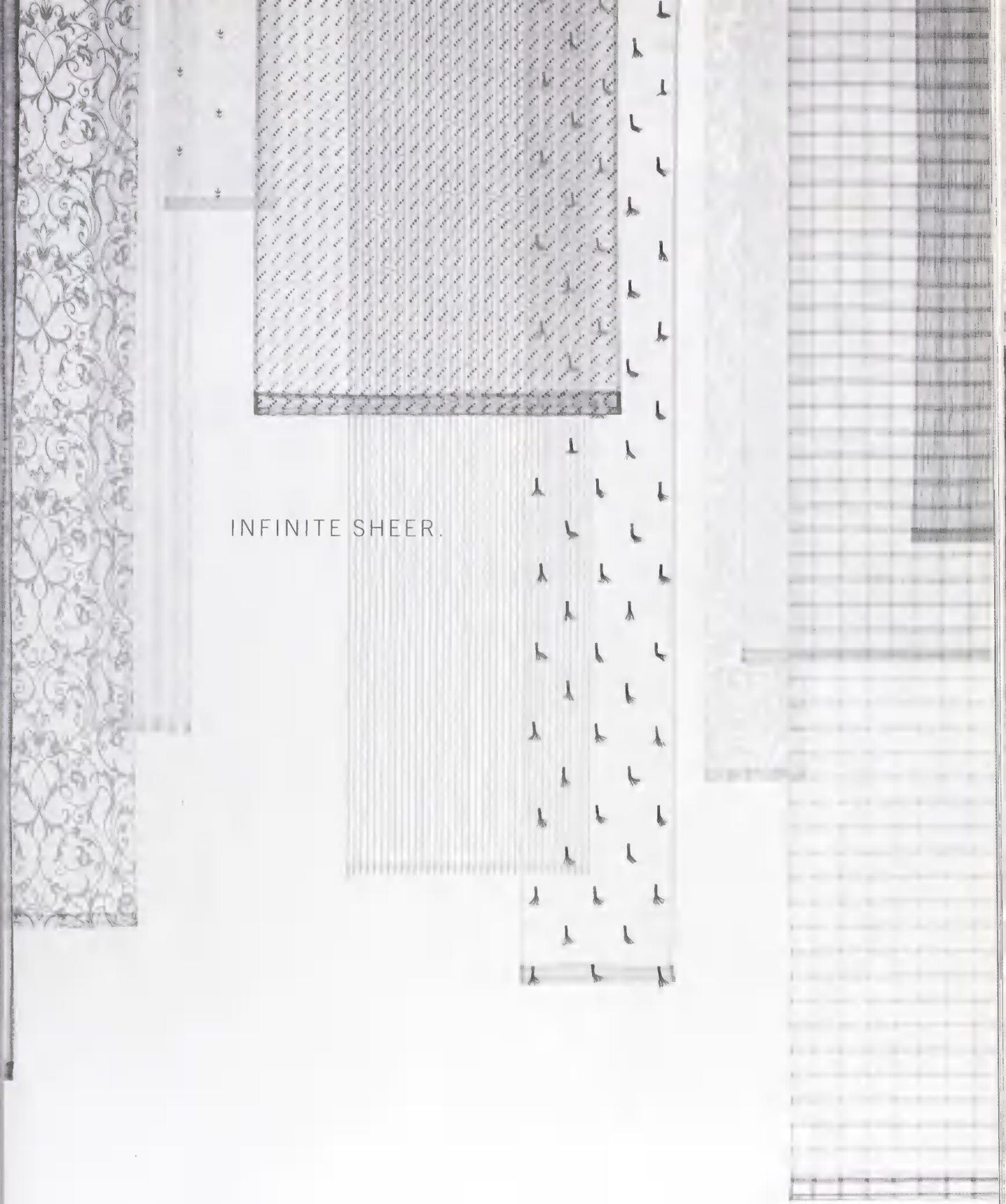
"Courteney Cox likes a minimalist look without a lot of clutter, so we were attracted to the simplicity of white...everywhere."

—Frederick Sutherland

Room designed by Frederick Sutherland, inspired by Courteney Cox



Bed and chair by Carla Furniture. Polka-dot curtains and faux fur duvet cover fabric by Rob Allen. Headboard designed by Carla Furniture, covered i F. Schumacher & C fabric. Artwork by Frederick Sutherlan



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Room designed by Kathryn Ireland, inspired by Candice Bergen

All fabric by Kathryn Ireland; wall upholstery by Jason Mason W
Drapery by Susan Matby. Paint by Ralph Lauren.



"Keeping Candice's favorite color in mind, I used rich red toile fabric on the walls and windows to make a bold statement. At the same time, the guest room evokes a sense of tranquillity. It's a place whe friends and family look forward to staying because of its restful and luxurious feeling, which is what I was striving to create."

—Kathryn Irela



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Drapery fabric by F. Schumacher & Co. All furniture is from the Madeline Stuart Collection, which includes the bed, side tables, lamps, chairs, and ottomans. Flooring by Bruce Hardwood.



"I was inspired by the notion of combining a suggestion of 1930s glamour with an updated take on modern luxury. The furniture I designed marries sensual curves with sexy materials like silk, velvet, and lacquer. Like Ms. Witherspoon, the collective effect is charming and seductive."

—Madeline Stuart

Room designed by Madeline Stuart, inspired by Reese Witherspoon



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"We wanted to explore the minimalist glamour of the California poolscape."
Ron Godfredsen & Danna Sigal

Outdoor furniture by Richard Schultz. Bisazza Italian mosaic tiles. Jeff Kerber pool plaster. Landscape by C&K Design; tile installation by Dekel.



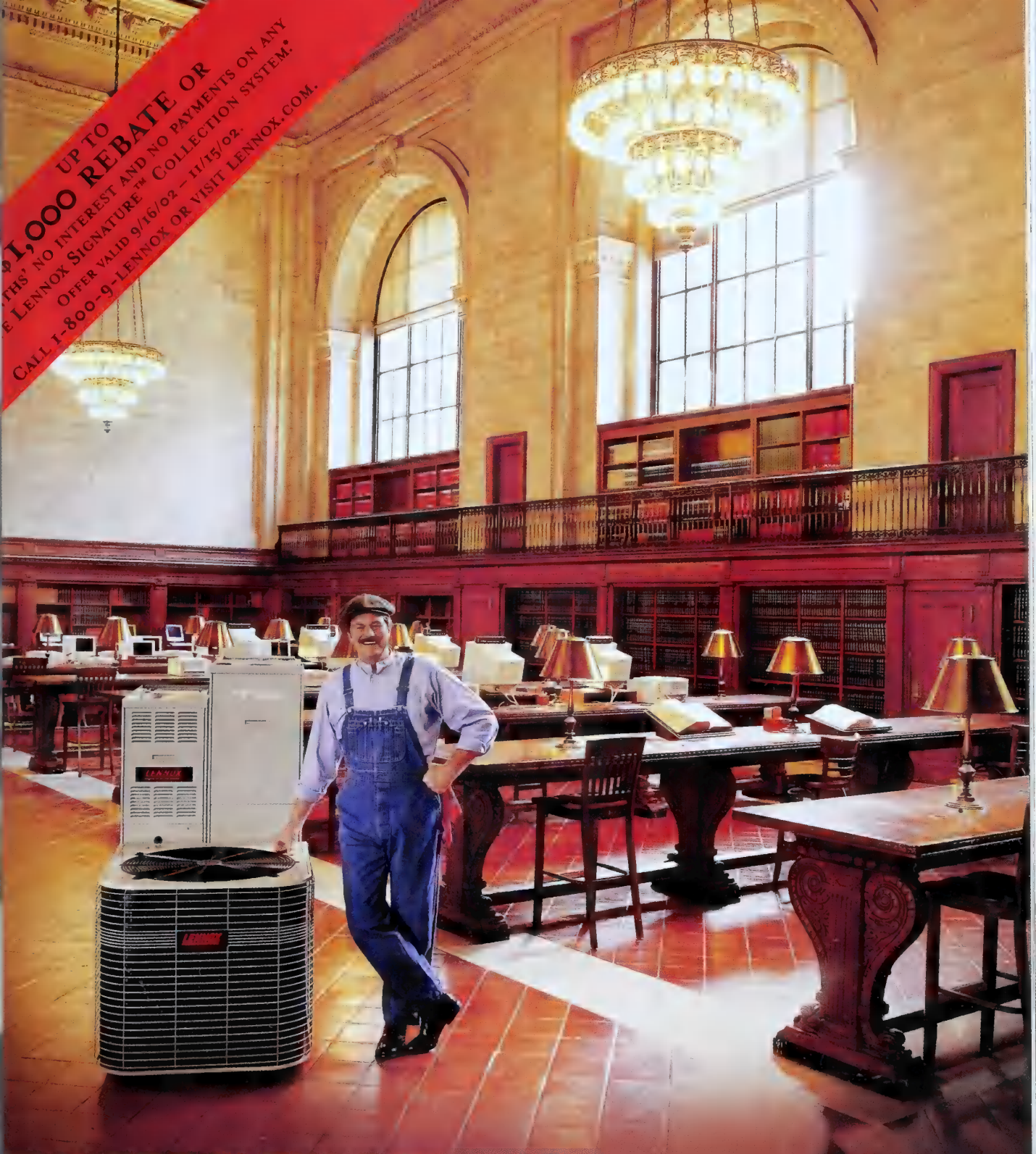
Garden design by Stephen A. Block, Inner Gardens, Inc.



GMC Yukon in front of the Showhouse



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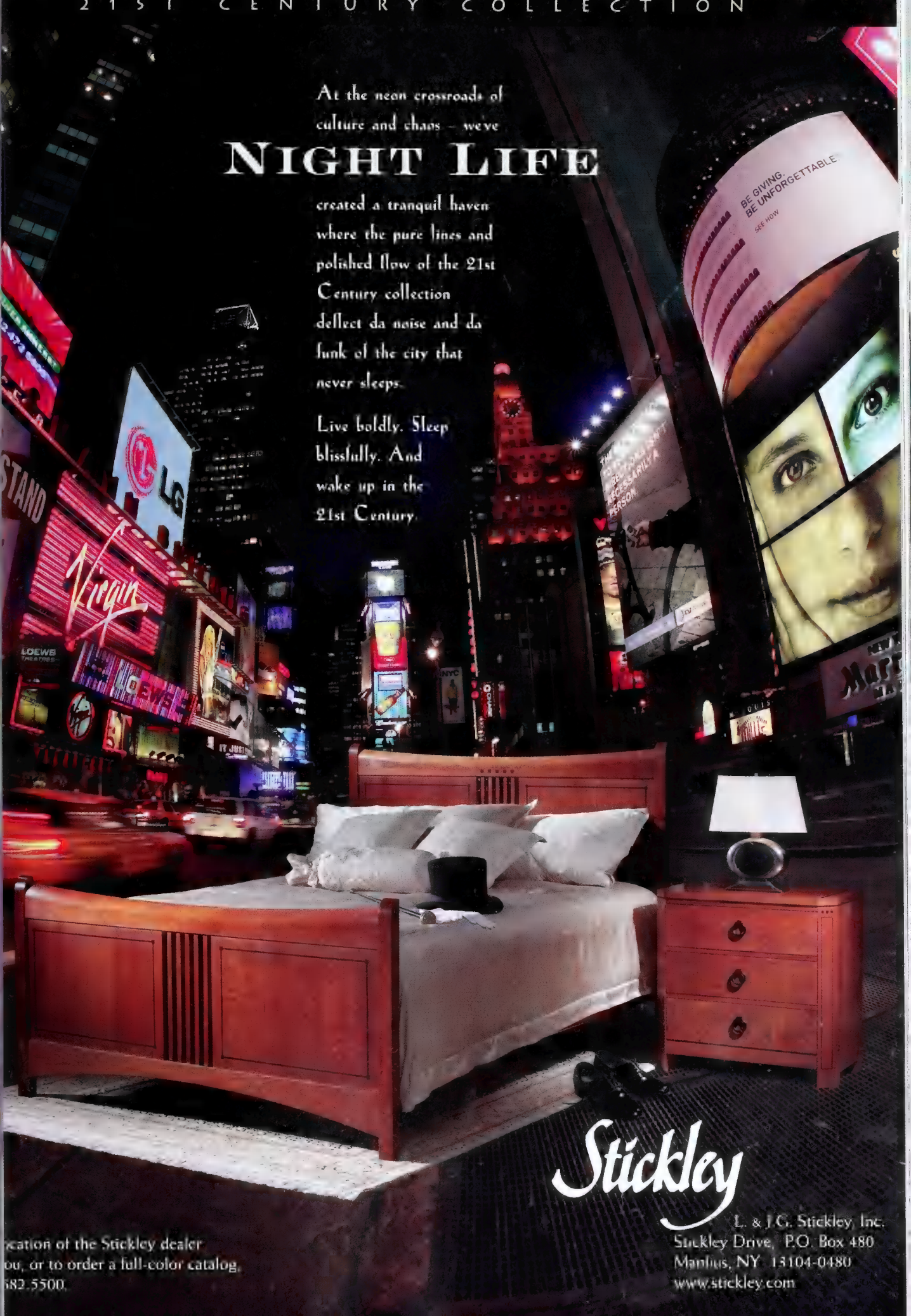


"My dad died before I was born and my mom couldn't care for me, so I went to a foster home. I didn't know who Santa Claus was because we never had Christmas or anything like that. Then when I was five, I met Jennifer and Andy. A couple of years later they adopted me. It makes me feel special that I found a home. It mak me feel happy to have been chosen."

-Kaysea Age 9.

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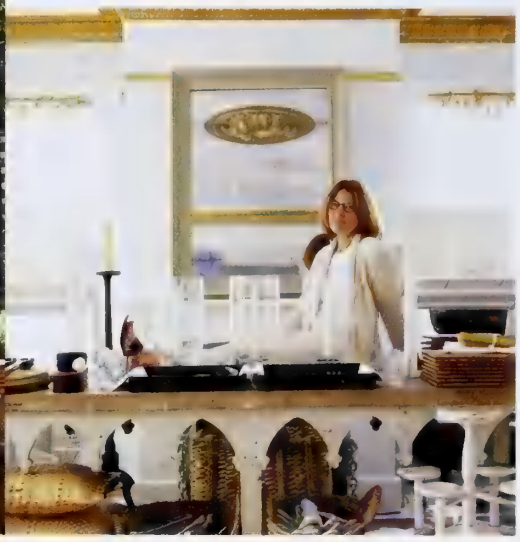
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Mona Nerenberg's new shop includes a courtyard garden (far left) and a mix of objects old and new.

Shop Talk: Sag Harbor, New York

"I'm pretty jaded, and so are most of my customers," says Mona Nerenberg, proprietress of the recently opened Bloom in the trendy Long Island town of Sag Harbor. "They shop a lot and see the same things over and over. My focus is to sell pieces that *haven't* been seen all over." In the shop's beach-house setting, contemporary items like straw pillows and simple glassware are mixed with sumptuous paintings and one-of-a-kind antiques hand-picked by New York–based dealer Ward Denton. Outside, the courtyard garden (by landscape designer Lisa Bynon) showcases sophisticated furnishings such as Lloyd Loom chaise longues and zinc planters from Belgium. *Bloom, 43 Madison Street; 631-725-5940.*



BOOKSHELF

In *The Orchid* (Abrams; $60), author Mark Griffiths deconstructs the myths behind one of the world's most exotic and sought-after plants, beautifully depicted in full-color illustrations from the collection of the Royal Horticultural Society. *Living in Greece* and *Living in Sydney* (Taschen; $30 each) celebrate interiors with two different worldviews—the rustic, light-filled aesthetic of the Greek isles and the sleek but laid-back modernism of the Australian metropolis. *Estate Gardens of California* (Rizzoli; $50) offers a lush look at formal gardens—from the Huntington Library in San Marino to Lotusland in Montecito—in a state renowned for its growing power.

Designer Dossier: Cynthia Rowley

Fashion designer Cynthia Rowley, a self-confessed flea-market junkie, can find buried treasure anywhere. "I go to garage sales or flea markets no matter where I am," says Rowley, whose interior-style primer, *Home Swell Home* (written with coauthor Ilene Rosenzweig), hits bookstores this month. "I got a three-piece 1960s-era lamp for $60 at the Kane County flea market outside Chicago, and while the Melrose Trading Post at Fairfax High School in L.A. is not huge, it's filled with great stuff." *Kane County Flea Market, Kane County Fairgrounds, Route 64 and Randall Road, St. Charles, IL; 630-377-2252; Melrose Trading Post, Fairfax High School, 7850 Melrose Avenue, Los Angeles; 323-655-7678.*



Cynthia Rowley hits flea markets wherever she goes.

Writer **Mario López-Cordero**



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Magic Carpet

Nancy Brenner's family history is woven through the adventures of a Chinese rug



Nancy Brenner and her daughter Amanda Gaudet (on the sofa) with Amanda's children, Willy and Elizabeth.

When the rug arrived uninvited one summer, it created quite a stir.

"How are you going keep the kids off?"

"Don't let anyone eat in the living room."

"Hmm, this is so formal. It isn't like you."

"Wanna sell it?"

It was a beauty, nine by 12 feet of lovely woo nearly an inch thick an so finely woven that it seemed to have no pile. I had the feeling that neither the rug nor I would have chosen to live together, but I coul tell it was a serious piec of work. On its face, inside a three-inch ban the color of Chinese mu tard, there were cluster of houses with tiled pagoda roofs, trees, a few scattered flowers, and cool pools of dappled blues.

The rug had had an easy time of it with my husband Tom's great-aunt Kate for almost half of her 100 years. She had lived quietly

Photographer **Ray Kachatorian**

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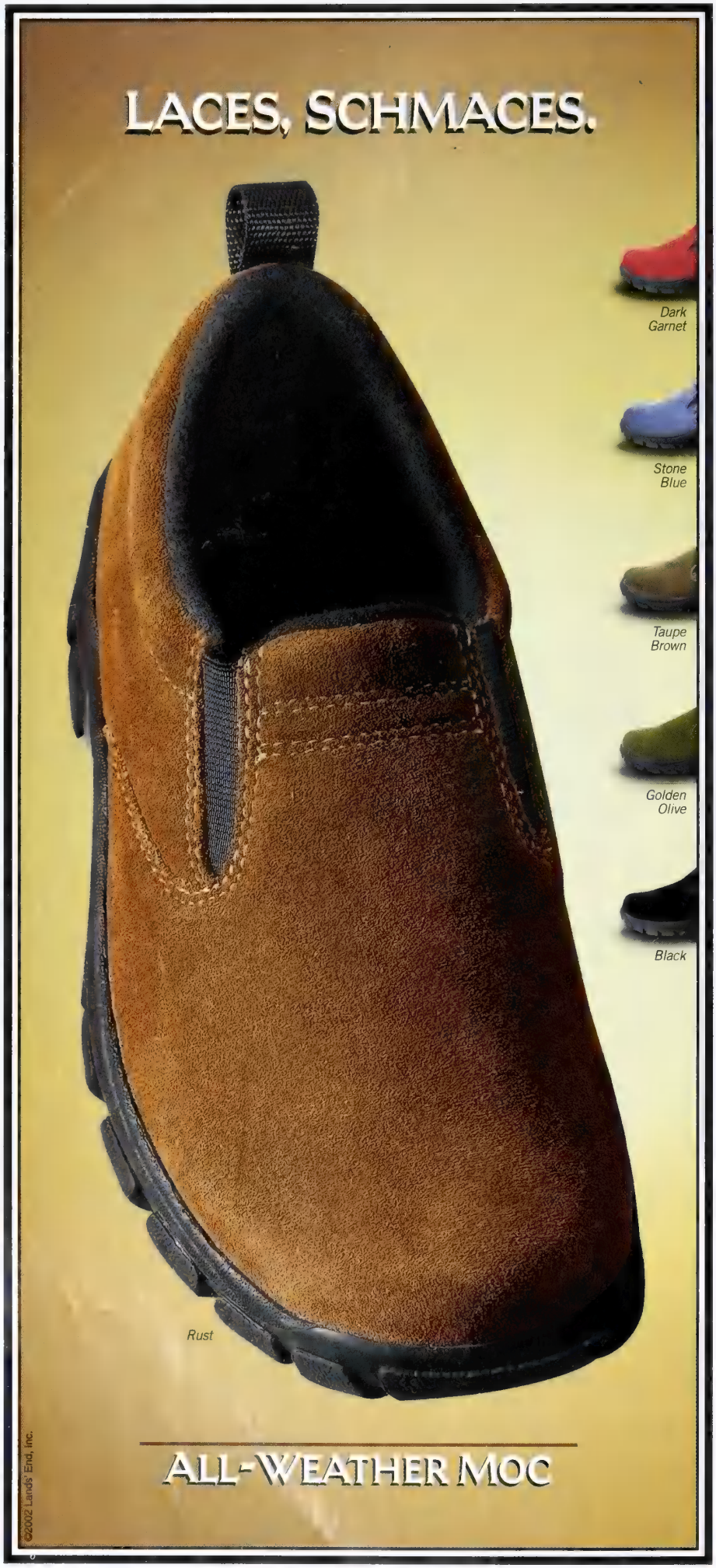
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in the company of sisters, then nieces, and finally a great-niece, Tom's mother. With each family death, Kate seemed to acquire another diamond ring and more furniture. As her room grew smaller and quieter, a forest of antiques crowded around the pagoda village.

After Kate died, Tom's parents drove to Berkeley from Florida with the rug lying across the back seat of their big yellow Cadillac, trussed like a kidnap victim. As soon as they unrolled it, Kate's Chinese treasure faced some changes. The rug's prim and proper days were over.

We had three little children then. Cartwheels, puppies, and spilled juice were part of the daily routine. Babies threw themselves on the rug's soft surface for teary rages that sometimes turned into drooly naps. Kittens toyed with the fringes, then leapt into the fireplace's cold ashes, leaving tiny tiger pathways through the Chinese village as they wandered back out. Dogs—big dogs—stretched out in front of the fire, napping and shedding their winter coats.

I spent part of most mornings sitting on that rug, leaning against the sofa, a coffee cup in one hand, a phone in the other. My neighboring stay-at-home moms and I were connected by a wire that was our lifeline as we argued politics, crowed or wept about children and husbands, and traded recipes.

Because our living room was small, friends often sat on the floor, laughing and knocking over wineglasses. Sandwiches landed peanut-butter-side down. Christmas ornaments smashed, and sometimes, deep in the summer, we'd find a tiny bright bit or a pine needle that had escaped vacuuming to remind us of seasons. The rug survived every challenge, and numerous professional cleanings.

The changes in our family were
ronicled on that rug. Every new
ppy, kitten, or girlfriend posed
th the Chinese trees and flowers,
ways a field of flora at their feet.
The first dogs and cats died and
ere replaced by others. Our chil-
en and their many friends came
d went. Some nights I sat on the
g in the dark, chilled and sick at
art as I waited for a teenager to
me home. They always did, even-
ally. I remember every word of the
rrible things I said to Amanda once
nen she came in at 3 A.M., smiling
d happy. She's too kind now to tell
e that she also remembers.
The rug anchored what appeared
be a jolly family in a portrait taken
ring Amanda's wedding reception.
ampagne glasses held high, we
wear fancy clothes and brave, anx-
us smiles. Amanda's was the first
d most difficult of three wedding
rties celebrated in our house. I
oked for a week to take my mind
f what was happening. The night
fore the wedding, the house was
ed with people, so Tom and I
etched sleeping bags on the rug.
e watched embers in the fireplace
d listened as the groom tossed peb-
es at Amanda's window, begging
r to come down. We lay there like
nes, unspeaking, frozen with loss.
Who giveth this woman? Not us.
t Tom. Not me.
She was 23, too old for us to tell
r "No, you can't. We know you
nt to go, but you can't. You'll
derstand when you are older." Our
l. Our only girl. Our golden girl.
Two years later, Amanda laughed
her own golden girl began to crawl
ward her across the expanse of
l wool. Amanda left Bill for nearly
ear and brought her infant daugh-
to live with us. Once again the
g was covered with baby blan- >

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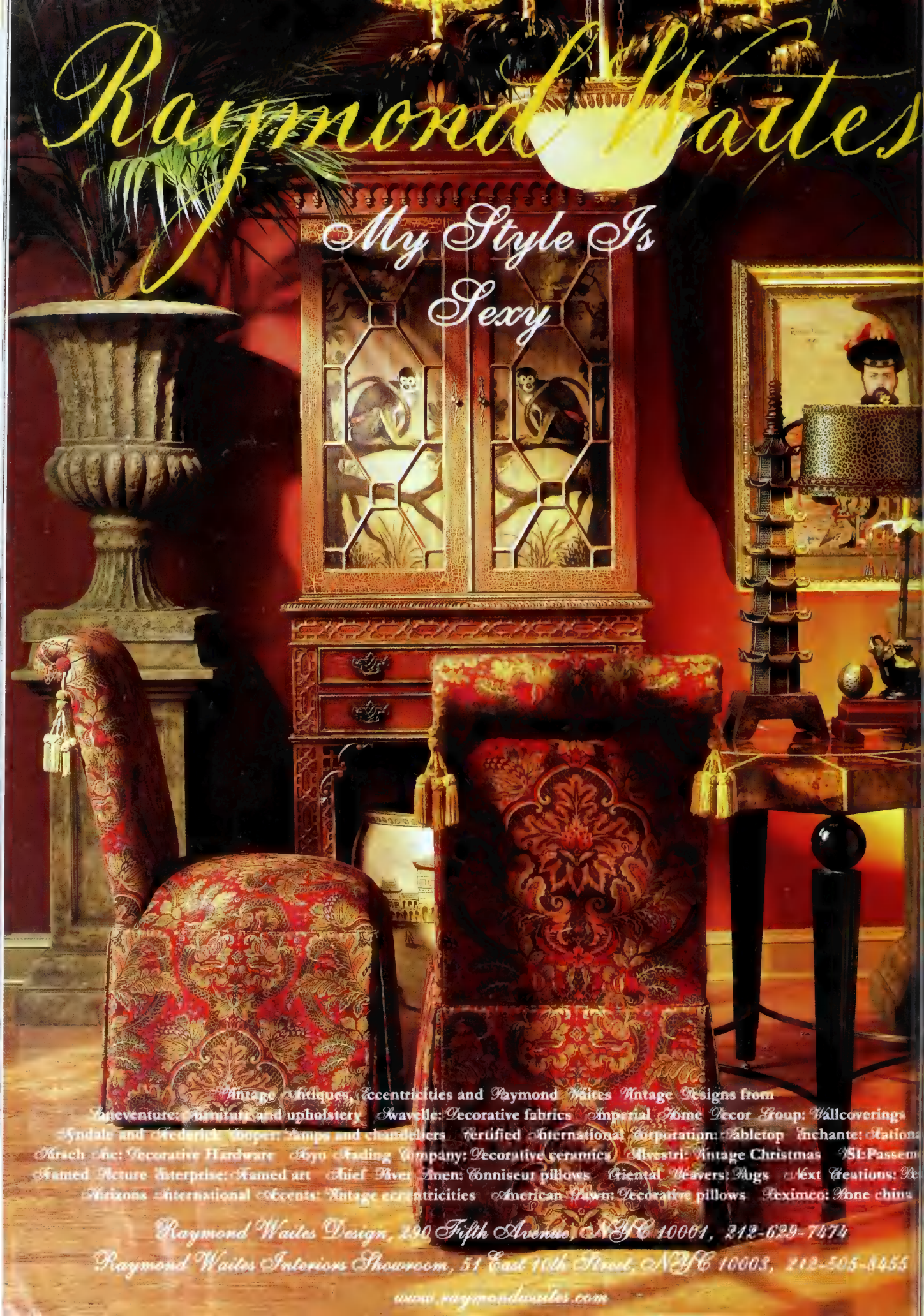
kets, bright plastic toys, and stuffed animals. Bags of photos record this first grandchild within the confines of the rug on a weekly, if not daily, basis. Nursing, sitting with measuring spoons in her fist, stacking blocks leaning on one of the dogs, and, at last, running, gathering Easter eggs in a green wicker basket. Elizabeth learned to walk and talk on that rug, surrounded by people who loved her.

When Amanda and Elizabeth moved to an apartment of their own, the rug seemed vast and empty. It wasn't long before we learned that Amanda, Bill, and Elizabeth were a family again. Willy, the cherubic child of the reconciliation, was the next to crawl across the rug.

By the time our son Sam married Jennifer, she was deep in the heart of our family and one of my best friends. Sam and Jennifer worked together at Chez Panisse, Berkeley's world-famous restaurant, so for this wedding I cooked with stage fright. The kind and mighty Alice Waters offered plates and linens from the restaurant. She suggested that I keep the menu simple—an oyster bar and grilled sausages. We served the oysters, and sausages, and everything else I could think of. More than 200 people crowded the house and the deck. Every surface above rug level offered food. A round table was covered with gifts from the restaurant's pastry chefs—chocolate truffles, tiny tarts, cookies, and a glorious wedding cake. Amanda and Bill looked like movie stars, and Toby, our youngest, moved through the crowd like a reserved but elegant maître d'.

And then it was Toby's turn. After he finished college, Toby taught English in Taiwan. He came home for Christmas with one of his students, the wonderful Yang Hui-Ru, or


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osephine, as she wanted to be called. We had spotted her on a video Toby had sent home to show us his new life. Her long hair flying, Josephine maneuvered a motor scooter through Taichung's terrifying traffic, smiling over her shoulder as she led the way to the calm of the tea house in the next scene. When we met her, she was like the wasabi-coated peanuts she brought as a gift—sweet, surprisingly spicy, and habit-forming. We wanted to keep her forever.

The following summer, Toby married Josephine on our deck. She walked from the rug that had been woven somewhere in China out into the California sunshine on the arm of her Mandarin-speaking father. He and her mother were dazed with jet lag, culture shock, and pride. A week earlier Tom and I had worn the same happy, uncomprehending faces as we stood in their home in Taichung for the Buddhist ceremony.

We had rimmed the top of our deck with red flowers, the Chinese color of celebration. Chinese lanterns hung from the trees and the fence. Toby took Josephine's hand and together they moved through a crowd of friends and family toward a friend of ours, a federal magistrate who towered over them, stern as an eagle. With his words he joined a man and a woman, two families, and two cultures. I wondered if Josephine's family thought it was a common American practice to include dogs at wedding ceremonies.

And then, all of our children were gone, settled into their own nests. The big old family house became too quiet. Tom and I traded it for a tiny cottage surrounded by redwoods high in the Berkeley Hills.

There, the rug looked up not into the faces of children but into the slats of our bed. We decided it needed a change, too. At the age of at least 80, this pretty pagoda village could still raise another generation. We vacuumed it one last time, rolled it up, and then drove the few blocks to the house where Amanda and Bill live.

As we spread the rug over the shiny floor of their living room, Elizabeth and Willy squealed and immediately flopped onto the soft wool. Tom and I locked in a smile. Now Amanda and Bill would raise their family on this good old rug. At that moment Tom and I had a clear view of life beyond our time.

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Vegetable Scoop

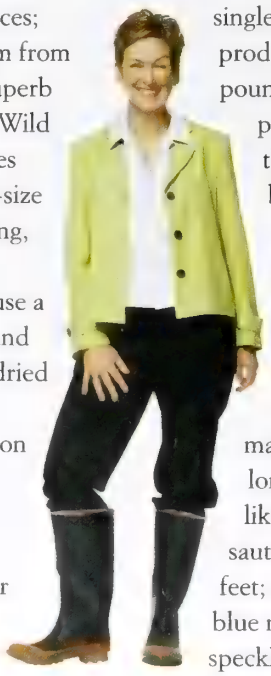
You don't have to plow up the back 40 to eat your own vegetables. Start small with your *potager*, and plant smart to eat smart

Portrait **Lizzie Himmel** Writer **Katherine Whiteside**

Tomatoes Expensive tomatoes from chic food boutiques can't hold a candle to humble homegrowns plucked off the vine. Do not overwater (your toms may split) and do not overfertilize: phosphorus is good for tomato production; nitrogen is not. Think bone meal, not manure. Guaranteed performers, no matter where you live: 'Bellstar', an early plum great in pasta sauces; 'Moskvich', an heirloom from eastern Siberia that's superb for slicing; and 'Matt's Wild Cherry', which produces loads of cocktail-snack-size tomatoes. For sun-drying, grow 'Tuscany' and 'Principe Borghese'. I use a clean window screen (and the sun) and store the dried pieces in a bag in the freezer. Crumble them on salads in winter—a superior alternative to Bac-O-bits.

Beans A bean is never just a bean. The most beautiful snap I know is 'Dragon Tongue', which grows on bushy plants (no need for support) in golden pods that are smartly striped with bronze, like a tiger's pelt. Harvest daily if possible, although 'Dragon Tongue' stays tender and unstringy even when large (attention weekend gardeners: this bean's for you!). One summer, my single packet of seeds produced more than 13 pounds of beans. I let some of the pods dry right on the plants; in the winter, I shelled the dried beans into delectable stews. I got my first pole bean from Eudora Welty's gardener in Jackson, Mississippi, and now I grow them every year. Known as 'Yard Long Bean' (or 'Asparagus Bean' in Asian markets), it is easily 18 inches long, if not a yard, and tastes a bit like asparagus when steamed or sautéed. The plants climb up to ten feet; I grow mine on an arbor with blue morning glories and pale-green speckled gourds.





Corn Grow two types of corn that ripen at different times—you can stagger the harvests and reap more corn overall. Plant cozy blocks, not long rows, for good pollination. If a summer storm blows the stalks over, just push them back up and gently stomp them back in. My two favorites are the Zsa Zsa Gabor and Eddie Albert corn: 'Silver Princess', pal sweet, and tender, and 'Country Gentleman', a shoe-peg type (the kernels don't grow in rows) that stretches eight feet tall.

To do Potter in your *potager* as oft as possible. Pick, pick, pick to keep production up and bugs off. Spot-water the needy only at ground leve and only very early in the morning. This will help keep mildew and fun from attacking your *potager*.

Payoff FedEx excess produce to y gardenless friends. Wrap freshly picked vegetables in brown paper bags, box them, and check off next day delivery. Splurge only on those who will be truly thrilled.

Q. I want to plant a good-looking vegetable garden. How can I make it pretty *and* productive? —*T.B., Manchester, New Hampsh*

A. Start with four to six small square beds and cover paths between them with straw, pine needles, or wood chips. Among the vegetables, grow annuals: try Johnny-jump-up (*Viola tricolor*) with leeks and brightly colored sweet peas in the asparagus patc (as the asparagus bushes out, the sweet peas climb up the fluffy foliage).

E-mail your gardening questions to hbquestions@hearst.com. For more details, see Resources.



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(septembermakeover)

Closet Case

This bedroom closet was more than ready for star treatment

Interior designer Carey Maloney and architect Hermes Mallea had nearly finished redecorating a Manhattan apartment when they discovered an awful truth: the bare-bones closets were no match for the newly appointed, sumptuous rooms. "The closets were complete voids," says Maloney. "They really needed help!" Enter organization expert Linda London, who interviewed the client to define her needs, then broke out the measuring tape. "I recorded the dimensions of the closets and everything that needed to go in them—the length of her skirts, the shoulder width of jackets," London says. The bedroom closet, featured here, holds clothes and shoes that the client wears every day and provides storage space for off-season pieces. London also designed an accessories closet, a shelf-lined closet for folded sweaters and pullovers, and a closet for dresses, coats, and other lengthy garments. A little editing didn't hurt, either: London always advises clients to purge themselves of items that they no longer wear. "Just by doing that, I guarantee you'll feel better," she says.

Photographer **Tara Striano** Producer **Elaine Wrightman** Writer **Carole Nicksin**



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(antiques) He Said, **He Said**

The be-all and catchall for the 19th-century woman of style



A place for everything: this 1805 Federal worktable is chock-full of drawers and cubbyholes.

Before the kitchen junk drawer and the invention of plastic storage containers in every size, style, and color, there was the worktable, a piece of furniture designed with the mistress of the early-19th-century household in mind.

Leslie Keno: This Federal mahogany and mahogany-veneered worktable dates from about 1805.

Leigh Keno: It's my favorite Federal table. I remember when it turned up in Southfield, Michigan, during the first year of *Antiques Roadshow*. We attributed the masterpiece to Duncan Phyfe, one of the most successful cabinetmakers in Federal New York.

Leslie: Worktables were often kept in rooms used by the mistress of the household. They typically stored sewing and mending materials as well as writing and drawing implements. This piece is a hybrid—part table, part chest of drawers, part desk. It provided more options than a simple sewing basket or writing table.

Leigh: Training in the domestic arts—drawing, painting, sewing, and needlework—was important for young ladies of polite society in early-19th- >

Portrait **Lizzie Himmel** Writers **Leigh and Leslie Keno**



the great indoors The store for those who love to decorate, redecorate and remodel.



Closed up, the worktable could be tucked into a discreet corner.

century America. Worktables became the command center of a woman's household activities.

Leslie: When the top is lifted, it reveals an adjustable baiz board flanked by recessed compartments. Amazingly, the original glass-and-pewter inkwells are intact. The lockable drawer would have contained paper and perhaps books.

Leigh: Maybe a diary, too. If you remove the drawer, a board slides to expose a secret compartment. Perhaps this is where a young woman would have hidden love letters from a suitor!

Leslie: The storage area below is accessed by a side door that drops open, revealing two sliding trays that almost certainly held cloth, skeins of yarn, and spools of thread. Unfin ished handiwork and garments in need of mending could also be stored here.

Leigh: For a woman's convenience, the table had to be lightweight and manageable. It was usually fitted with castors so tha it could be easily moved, perhaps near a window to take advantage of the light or close to a fireplace in wintertime.

Some inspire conversation. Some leave you speechless.



Tureens



Rugs

Leslie: It also has a candle slide: a recessed tray that extends from one side of the tabletop to support a candlestick.

Leigh: The worktable is positively loaded with extra features: trays, lifts, slides, secret compartments, and only expensive mahogany, no secondary woods.

Leslie: Not to mention fine exterior design: carved and ebonized animal-paw feet and luxurious patterning created by bookmatched veneers and crossbanding.

Leigh: Phyfe was a master not only in making the piece highly functional, but in achieving such an incredible visual effect. His use of classical motifs is exceptional: the paw feet, lion's-head brass pulls, and sarcophagus form of the lower cabinet. This detailing represented the pinnacle of high style and expense in Federal New York.

Leslie: If only it could talk! We might learn something about the woman who once displayed the piece in the best parlor of her home. ●

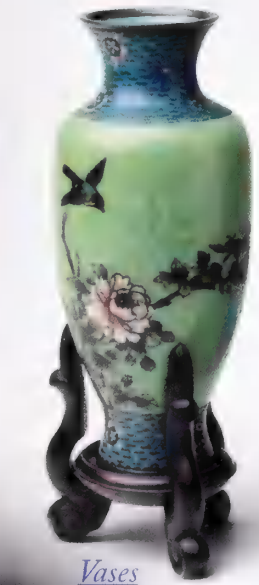
"This worktable turned up in Southfield, Michigan, during the first year of *Antiques Roadshow*. We attributed the masterpiece to Duncan Phyfe, one of the most successful cabinetmakers in Federal New York"


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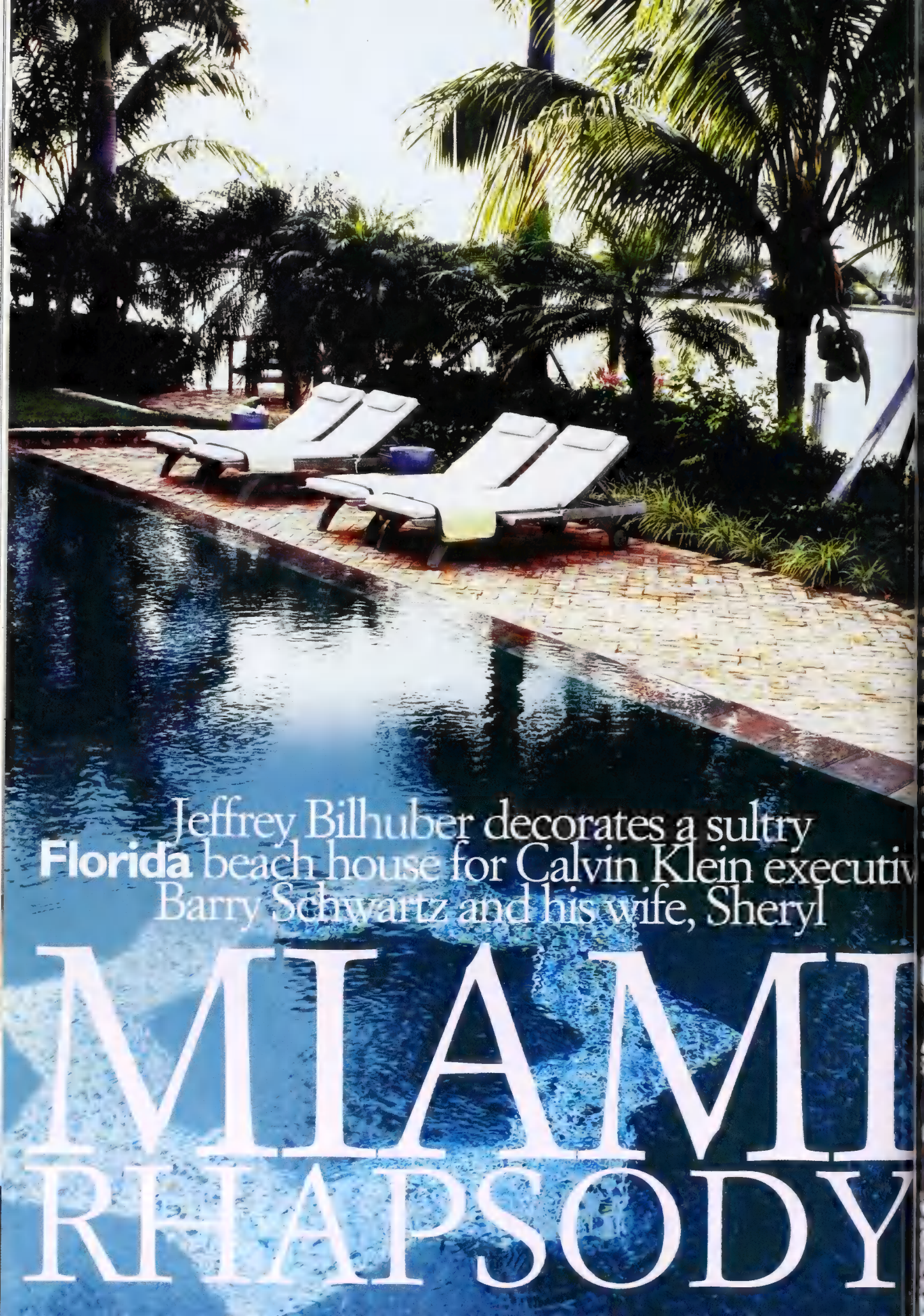
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editor's page)



25 ways to organize every room in your house

ccessfully decorated room depends on a keen sense of order, achieving a clutterless environment is truly an art form. Editor-Assistant Tori Mike and I canvassed our organized friends, ce-savvy decorators, and dozens of Web sites geared to the anizationally challenged to come up with this list of tips that help us all get it together. • To accommodate ever-multiplying s of books and magazines, you don't necessarily need to install e bookshelves. Simply stack them up under cocktail tables, tables, and consoles. The piles should be neat as a pin, uped by size and lined up so that the spines face the same ection. • Space framed photographs across the mantel and add dlesticks and/or vases to the mix. On a sofa table, group photos alongside lamps, artwork, vases, and bowls. ver display photos on cocktail tables, which should always be free of knickknacks. • If your walls are full and 've just got to show off that new print, drawing, watercolor, or painting, lean it against an upright radiator or place mantel (summer only), in front of a large hanging mirror, or on the seat of a little-used side chair (this is a childproof solution!). • Pile firewood in low oblong baskets or tole tubs. If you store lots at a time, con-er building narrow floor-to-ceiling shelves on either (or both) sides of your fireplace. • Keep throw pillows to inimum, and never place them on small benches or seats. • Too many lampshades make a room look scat-ed and unfocused. Edit. • China, napkins, tablecloths, crystal, glass, salt and pepper shakers, and silverware uld be housed in dust- and grime-free cabinets or hutches. • Devote one wide drawer to candles. • Hang ly used, attractive serving platters on walls. • If possible, store centerpiece vases and pots in the dining room easy access. • When using your dining table for other projects, park your chairs at equal intervals around the ls. • Invest in bedside tables with tiers, shelves, and/or drawers for clocks, eyeglasses, reading materials, sta-nery, and a vase of fresh flowers. • Fabric- or leather-covered storage boxes with grosgrain or velvet ribbon will doll up your bedroom in a flash. • Buy a bed that's at least 11 inches off the floor and store luggage, off-son clothes, or even a bike underneath. Buy a long tailored bed skirt to hide it all. • Put extra buttons, safety s, collar stays, change, keys, business cards, etc., in silver, leather, or fabric-covered bowls and boxes. • Store equently used pots and bowls on the highest shelves in your kitchen. • Glass-front cabinets and open shelv-in the kitchen let you see everything at once. • When in doubt, throw out half-empty boxes of cereal, pasta, r, sugar, and grains. Invest in airtight storage containers that are either clear or clearly marked. • You can ook pots and pans from an overhead rack much more easily than you can dig them out from a noisy pile of al in a dark cupboard. • Hang cooking utensils on your kitchen walls. • Cover kitchen floors in something er than hard-to-clean carpet, cork tile, or sisal. • Store accessories behind a skirted bathroom sink. • Instead nyriad towel bars, install multilevel towel shelves high over the head end of your bathtub. • If you are reno-ng a bathroom, carve out four- to seven-inch-deep niches for medicine cabinets, toilet-paper holders, soap es, and open shelves. • A see-through shower curtain makes a small bathroom appear larger.—M.M.



Jeffrey Bilhuber decorates a sultry
Florida beach house for Calvin Klein executiv
Barry Schwartz and his wife, Sheryl

MIAMI RHAPSODY

Photographer **Oberto Gili**

Writer **Christine Pittel**

Producer **Senga Mortimer**



page] The
d pool,
shed with a
r that echoes
be of the
rd fountain
. parallels
e Bay. Calvin
wels lie in
the Barlow
aise longues.



[this page] Chocolate brown on the living room walls "really makes all the whites pop," says Sheryl Schwartz. The sofa and club chair are covered in Veneto cotton by Brunschwig & Fils; the slipper chair is upholstered in Cybele by Jack Lenor Larsen. The rattan chair is from Bielecky Brothers. Barry Schwartz bought the 19th-century painting *The Carpet Seller*, by Charles Robertson, at Christie's.





"I kept all the structural detailin



The intimate library—its walls are painted with trompe l'oeil tile—can be closed off with a curtain. The limed-oak coffee table and 20-foot-long sofa are by BilhuberBasics; the fabric on the sofa and ottoman is Poudoro by Manuel Canovas. The raffia-and-cotton carpet was custom-made by Stark.

tact—Moor is more," says Bilhuber







[clockwise from bottom left] Bilhuber designed the master bedroom's sleek sleigh bed, which is made of w resin, plaster, and wood; the bed linens are from Calvin Klein Home. He also designed the Klismos bench and chair in the master bath; a wrought-iron-and-frosted-gl fixture casts light on the ceiling, which is covered in mi paper from Larsen. Sheryl Schwartz lounges on a waxe bronze campaign bed from BilhuberBasics.

their family in New York and then got on a plane. "V arrived at our new home around midnight, and I thin Jeffrey had just dashed out the door," says Sheryl. "Miraculously, he had everything ready and waiting f with candles and music and flowers and champagne.

The interior had been transformed with a dozen d ent shades of white paint, offset by the occasional sh of sea blue or chocolate brown. "I kept all the struct detailing intact—Moor is more," says Bilhuber, who played up the house's architecture with Moroccan-st sofas and lanterns. "Then I introduced 20th-century ern into the mix, adding pieces like a Noguchi table Barcelona chair." As a surprise for Barry, who loves h he turned part of the huge double-height entrance h into an aviary so that the couple could wake up to bi song. "No matter how stressful the week has been," Sheryl, "as soon as we walk through the front door w a deep breath, and suddenly all is peaceful and calm



uber tucked reeds between the ceiling
ns in Sheryl's sitting room, enhancing the
ical aura. The serpentine dresser, made of
d covered in plaster and then waxed, was
gned by Bilhuber, as was the wrought-iron
plaster hanging lamp. The terra-cotta
s softened with a jute carpet from
rnia. For more details, see Resources.

Photographer **Fernando Bengoechea**

Writer **Peter Davis**

Producer **Miguel Flores-Vianna**





[facing page] Johnson Hartig, his girlfriend, Caitlin Wilde, and their dog, Pocket, in the red workroom. Wilde did the flag painting. [this page] The mantel shelves in the periwinkle living room hold coral from Hartig's travels, blue-and-white china, a mirror that he framed with shells, and Chinese snuff bottles.

radical chic

In his downtown **L.A.** penthouse, surfer dude and fashion designer Johnson Hartig lives life to the fullest





Hartig's eclectic living room mix includes a carved and painted wooden screen from India (by way of a nearby yard sale), a plaster American eagle, an early-19th-century Irish dog painting, and a Syrian inlaid table from Hollyhock. All the sofa pillows are covered with vintage fabrics sewn to fit by Hartig.

"It's all junk," Johnson Hartig claims with a loud laugh, gesturing around his densely packed L.A. apartment. "But when you truly love things, somehow it all comes together." Life and work are often indistinguishable for Hartig, the inhabitant and decorator of these raffish rooms and a partner in Libertine, a new company that embellishes old clothing and sells it at Barneys New York and Maxfield in Los Angeles.

"When you truly love things, somehow it all comes together"



[above] The lamp is an old tea caddy found at a New England flea market; the hats once belonged to Hartig's father. [facing page] English and Dutch transferware plates decorate a cozy 1920s-era dining alcove. Hartig bought the cushion stripe in Paris.

When Hartig isn't stitching shirts and jackets for Libertine (founded last September with partner Cindy Greene), he is still creating: he paints gouaches of flowers, builds lamps and mirrors out of seashells, and scours flea markets and thrift shops for his many personal collections. A tireless traveler, he never comes home without treasures to add to his hoard, which includes majolica leaf plates, 19th-century Dutch and English transferware, and Chinese snuff bottles.

Skateboarding around Koreatown, his increasingly hip neighborhood in Los Angeles, Hartig cuts a rakish figure. "I have a Sector 9 long-board that can go up to 50 miles an hour," he says. "I am a little intimidated when I bring my dog, Pocket, on a leash with me—he might end up dragging behind me."

The son of an oilman, Hartig grew up all over the world: Alaska, Indonesia, Switzerland (for prep school), the Middle East. In his senior year in high school, he ended up where he started, in Whittier, California, and "naturally couldn't relate to anyone." After a stint in college that he labels "unsuccessful," he wandered a bit, finally returning to California. His apartment is the penthouse of a 1924 building with sweeping views of downtown Los Angeles. In his good-natured eccentricities and his speech, punctuated


CHUMS

Hartig comes off as a true California boy despite his far-flung childhood



[above] Pillows used in many Libertine's pile up on the bed. Hartig made the blinds out of bamboo fencing from the Home Depot. [facing page] Leaf plates on the bathroom wall are English majolica. For more details, see Resources.

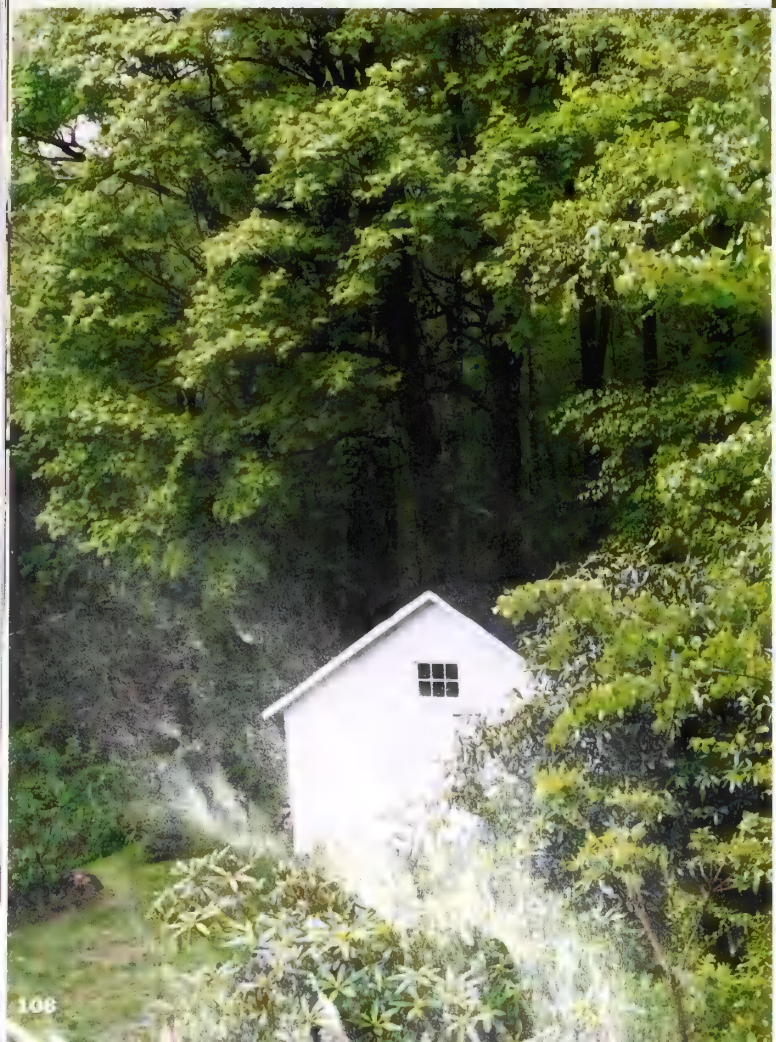
with words like "rad" and "dude," Hartig comes off as a true Cali boy despite his far-flung childhood.

When Hartig was 16, his grandmother taught him to sew on a 1950s Singer, which he still uses. He spends six to eight hours a day working on pieces for Libertine, a favorite of such clients as Brad Pitt, Winona Ryder, and Gwyneth Paltrow. "Cindy and I go to flea markets and vintage shops to find pieces," he says. "Then I modify them, make them a slimmer fit, and send them to Cindy in New York. She puts images on them by heat transfer or silk-screen. Our first collection consisted of 15 shirts, which sold out at Fred Segal in two hours." Hartig chose the company name while watching a program about Mozart on PBS. "It can mean freethinking liberal and also romantic deviant. Cindy and I thought that was kind of rad."


Goodmorning
HERMES







Photographer **Dana Gallagher**

Writer **Julia Szabo**

Producer **Elizabeth Mayhew**

[this page, clockwise from top left] Jaqui Lividini and John Speredakos on the front porch of their Connecticut retreat; the settee was bought at a country auction and the end table is from Pottery Barn. The shingle-style house was built in 1890. The outbuilding, original to the property, now serves as the couple's garage. [facing page] The porch looks out on Lake Waramaug. The lantern is from Williams-Sonoma.



spare sanctuary

A Manhattan couple reluctant to take on the pressures of a weekend house fall in love with a hassle-free **Connecticut** cottage



Lividini, who is wearing a Bill Blass top and Oscar de la Renta skirt, bought the 18th-century farm table with rare double stretchers at the Rhinebeck (New York) Antiques Fair; she found the 19th-century French chairs at a Paris flea market. The pitcher, plates, and platter are by Collection Regards at Saks Fifth Avenue.





Lividini purchased the th-century French settee at the Farmington (Connecticut) Antiques Show and re-covered it in white canvas. Two 18th-century French garden airs with fold-down backs serve as cocktail tables. e pitcher and platter are by Collection Regards at Saks Fifth Avenue. The mp is from Martha by Mail.

For years I was a little resistant to having a weekend house ecause I'm such a workaholic," says fashion executive Jaqui ividini, who saw nothing but places in dire need of TLC during n eight-year on-and-off search with her partner, John Speredakos. ut one day the Manhattanites fell hard for a white shingle-style ottage at the end of a Connecticut lane. "We loved that it didn't eed walls knocked out or rooms added on," says Lividini, "just meone to maximize beauty that was already there."

They didn't need to hire a decorator. As Speredakos obse

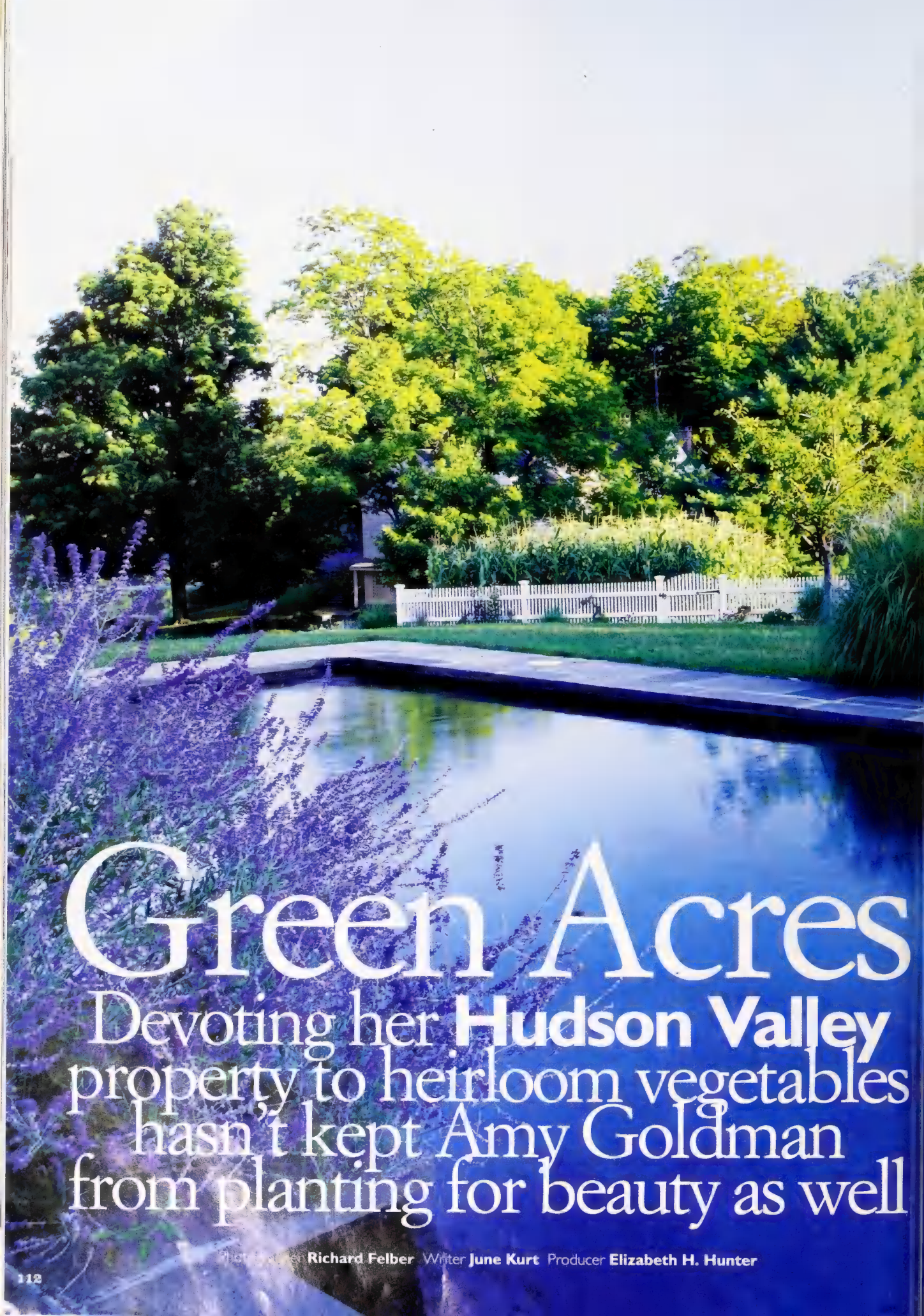


[left to right] A Frette coverlet adds simple contrast to a curvaceous wrought-iron antique bed; the bedside table is from Garnet Hill. The bathtub, original to the house, was restored; the mirror, found in an upstairs closet, was repainted. [facing page] The tufted armchair from Crate & Barrel is upholstered in white canvas. The bench once belonged to Lividini's mother. The clock is from Saks Fifth Avenue. For more details, see Resources.

The house had been well cared for, down to the good-looking sisal carpet in the library, study, and master bedroom. The couple's biggest undertaking was fixing up what Speredakos calls "the beautiful Cask of Amontillado basement": they repointed the stone walls, laid concrete over the dirt floors, and wired the room for better lighting. Otherwise they focused on cosmetic details, installing period light fixtures and repainting the interior in painstakingly-chosen shades of white. In the library, a Crate & Barrel sofa and an antique bench, both upholstered in white canvas, are surrounded by walls of books in wooden shelves. "There were shelves with metal brackets," Speredakos says, "but we wanted woodwork because it was more in keeping with the house." The bathroom is replete with white: its original claw-foot tub was repainted, as was a splendid framed mirror, relocated from its hiding place in an upstairs closet.

They didn't need to hire a decorator. As Speredakos observes, "Jaqui's got an extraordinary eye." A senior vice president of fashion merchandising for Saks Fifth Avenue, Lividini certainly knows how to put a look together, whether it's Earl jeans with an Oscar de la Renta blouse or an antique American farmhouse dining table surrounded by chairs she bought at the Clignancourt flea market in Paris. "Being eclectic now means feeling comfortable about putting a 19th-century wicker settee with an end table from Pottery Barn," Lividini says. "It's all about individuality." ■


i's got an extraordinary eye"



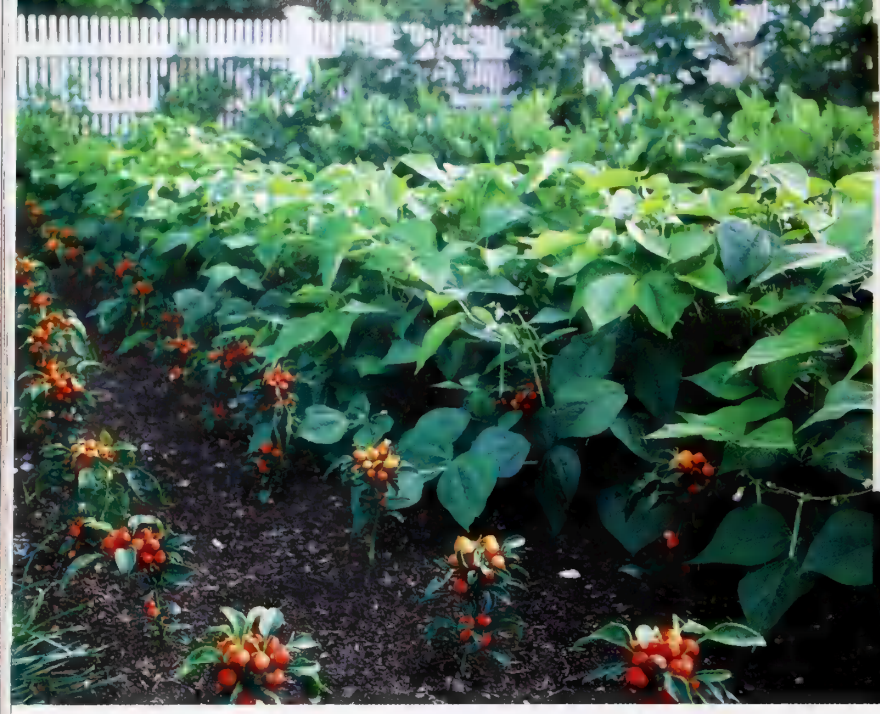
Green Acres

Devoting her **Hudson Valley** property to heirloom vegetables hasn't kept Amy Goldman from planting for beauty as well

Photographer **Richard Felber** Writer **June Kurt** Producer **Elizabeth H. Hunter**



[facing page] Flanking Amy Goldman's pool are Russian sage and ornamental *Miscanthus*. [this page] Goldman grows heirloom vegetables on a fenced-in, plastic-mulched acre a short distance from the house.





[left to right] Rows of hot peppers in the vegetable garden. Goldman arranged this family portrait of gourds, squashes, and melons from her own fields; not all its members are edible. For more details, see Resources.

"There are flower people and vegetable people," says Amy Goldman as she loads a harvest of oddly shaped multihued squashes into her four-wheel-drive Mule, "and I'm about vegetables." In her fields in New York's Hudson River Valley, the plant preservationist concentrates on diverse old garden varieties that most growers have di carded for commercial hybrids. Behind the white picket fence of her "isolation" garden, she coaxes heirloom seed garnered fro all over the world to fruit, but plants only one variety of each species to prevent accidental hybridizing. At the end of the season Goldman collects the seeds from the healthiest specimens, and they are grown in abundance on an acre-large garden down the road from her 1788 house. A vocal partisan and vice president of Seed Savers Exchange—a nationwide group that rescues and promulgates the scarce old varieties—Goldman has produced a new book, *Melons for the Passionate Grower,* which is a gorgeo feast of retrieval based on her own harvest. Given such a labor-intensive cause, who has time for flowers or ornamental planting

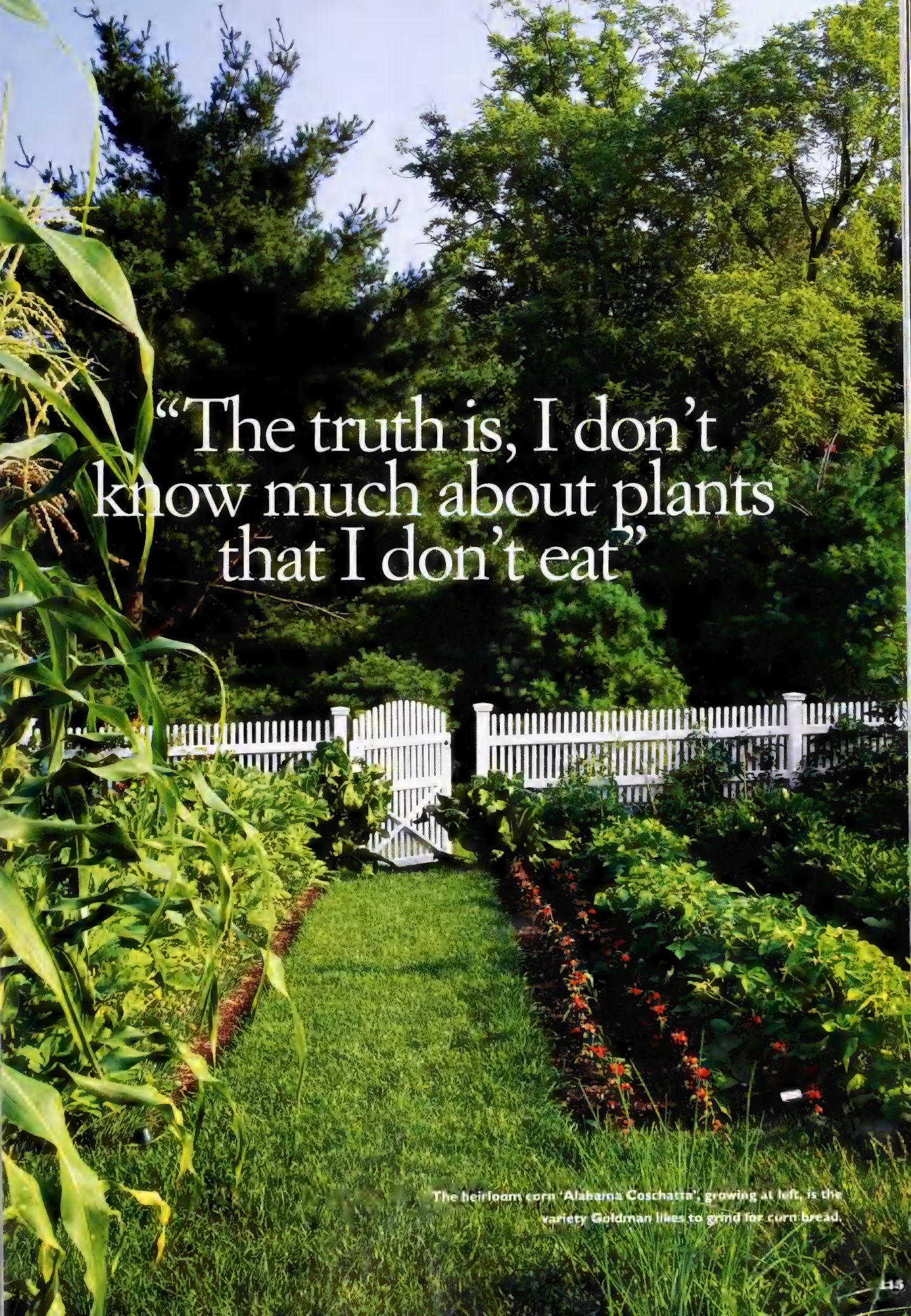
But the day did come when the overlooked landscape near her house "cried help!" Goldman admits. "The truth is, I don't know much about plants that I don't eat." That's when garden designer Mary Riley Smith and her associate Donna Gutkin, a landscape architect, were invited to help. Here stood a big English-style greenhouse, there the picket-fence garden, and, farthes from the house and up a slope, a swimming pool, all describing a rough triangle. Project by project, the two have brought a gra cious sense of order and color to the property. First to be rescued was the pool, now lushly ringed with sedums, Russian sage, viburnum, hydrangeas, and ornamental grasses. "It's so magical and hidden here," says Goldman. "You can't even see the pool from the house."

The designers next introduced a formal note that entirely suits the 18th-century house: a brick-pathed, boxwood-rimmed crossroads that is both a prime focus and link to the many points of Goldman's active compass. Stone steps rise toward the pool through a pergola, now twined with hardy kiwis. But turn left or right, and paths lead to the greenhouse or the vegetable garden.

Loosening up the scheme are blossoming perennials—Goldman favors blues and lavenders—along the picket fence, in a rose garden and, this year, a new cutting garden by the greenhouse. "There's no grand scheme," Goldman says. "It just gets lovelier year by year."

1. Lawn
2. Herbs
3. Perennial terraces
4. Pergola
5. Rose garden
6. Greenhouse
7. Cutting garden
8. Pool
9. Vegetable garden
10. Path to house





The heirloom corn 'Alabama Coschatta', growing at left, is the variety Goldman likes to grind for corn bread.

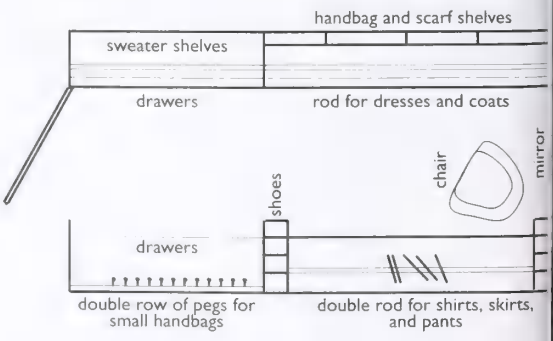
Clutter Control

Three closet aces show how to stack it, store it, and keep it in orde



[left to right] In Jill Fairchild's closet, which was converted from a bathroom, wooden pegs hold handbags; a Colefax and Fowler chintz lines the walls. Sweaters are organized by color in ample cubbyholes. [facing page] Fairchild, who is wearing a Ralph Lauren Collection cashmere sweater, BCBG pants, and Jimmy Choo sandals, designed the full-length mirror.

As the founder and publisher of the *Where to Wear* global shopping guides, **Jill Fairchild** visits elegant stores all over the world. "When you shop in that many places," she says, "you always find something you want." It's no surprise, then, that this champion shopper has accumulated a formidable collection of clothing and accessories, which she houses in a generously proportioned walk-in closet lined in a Colefax and Fowler chintz. Originally a bathroom, the 17-by-9-foot space was rebuilt >





Photographer: **Paul Costello**

Writer: **Julie Szabo**

Producers: **Ellianna Placas and Elaine Wrightman**

"What's in my closet gets worn within six mont

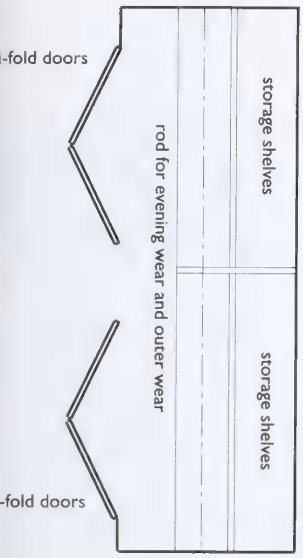
after being damaged by a fire. "I didn't want a formal closet," says Fairchild, who lives in Westchester County, New York, when she's not roaming the earth. "It wasn't about having glamorous mahogany walls; I just wanted it to be organized, functional, and utilitarian." She got her wish. Her new closet looks like a dressing room in a chic boutique: color-coded sweaters are perfectly folded and stacked in cubbyholes, handbags and hats hang neatly from pegs, and jewelry is stashed in velvet-lined drawers. "I thought I'd never be able to fill the space up, but it already is!"

"I despise clutter because it clutters my head," says fashion designer Heidi Weisel, a self-described minimalist whose glamorous evening gowns are favored by Oprah Winfrey, Gwyneth Paltrow, and Salma Hayek. "What's in my closet gets worn within six months, or I get rid of it." Weisel's one-bedroom New York apartment is blessed with five impeccably organized closets, with clothes and accessories grouped by color, ample space between hanging garments, and lingerie and hosiery stored in attractive boxes (white canvas versions from Hold Everything appear in abundance). "People who see my closets laugh and tell me I'm crazy and obsessive, but being a neat freak makes my life easier. I work late often, so I don't have a lot of time to spend looking for things to wear. When I come home to change, I want to be out the door in 15 minutes." One could say that she has even raised clutter control to the level of art: one shelf displays a vase of flowers alongside a fuzzy handbag, like a surrealist still-life. "Every time I open my closet, I'm totally cheered up because it looks and smells great."

✻ tips

- Go to your favorite shops for inspiration, especially smaller boutiques, which display large quantities of clothes in close quarters.
- "I like to have everything out in the open," says Jill Fairchild. "Cubbyholes are great because I can see their contents without having to open a box or pull out a drawer."
- If you insist on drawers, install glass-fronted models so that you can easily assess their contents.
- Unless used exclusively for pillows and towels, deep drawers are impractical and will only require deep rummaging.
- "Wooden pegs are useful not just for hats and handbags, but for bathrobes, belts, necklaces, and scarves," says Fairchild.
- "Put a small vase of the season's most fragrant flower on a shelf in your closet," suggests Heidi Weisel. "I love hyacinths [illegible]."
- Men short on closet space should have their shirts pressed and folded rather than hung on hangers. "They take up less room," says David Kleinberg. Consider hanging trousers folded to get two rows' worth, as opposed to one.
- If your wardrobe is mostly black, organize pieces by season and fabric.
- While getting dressed or packing for a trip, men need at least one sturdy hook in their closets for hanging up a suit. "I normally design closets with several retractable hooks," says Kleinberg.
- Carpeting a closet floor cuts down on dust; Weisel covered hers in ivory broadloom.
- Keep eveningwear separate from outerwear. "It makes getting dressed to go out quick and easy," Weisel says. It also helps protect delicate clothes, such as beaded chiffon gowns, from potentially damaging items like industrial-strength zippers.
- Install a full-length mirror in or near your closet. "I designed a ten-foot-high mirror with an egg-and-dart frame," says Fairchild. "It sits at o end of my closet."
- Make sure hangers are properly s If your clothes are narrow throug the shoulder, hangers should be n row as well. Hangers that are too large "will ruin the line of your ga ment" by poking through the fabr and causing unsightly bumps. Wei orders custom-made blond-wood hangers from Henry Hanger Co. (212-279-0852).
- "If you have space, keep a small cl in your closet," says Fairchild. "It's great for pulling on tall boots that tight around the calf." Just don't p clothes on it.
- Store off-season clothes in zipper muslin bags and keep off-season s and boots in their original boxes, a Polaroid of what's inside taped t the front.
- Designate an easy-access shelf for watches, eyeglasses, sunglasses, PalmPilot, cell phone, and phone

I get rid of it" **HEIDI WEISEL**

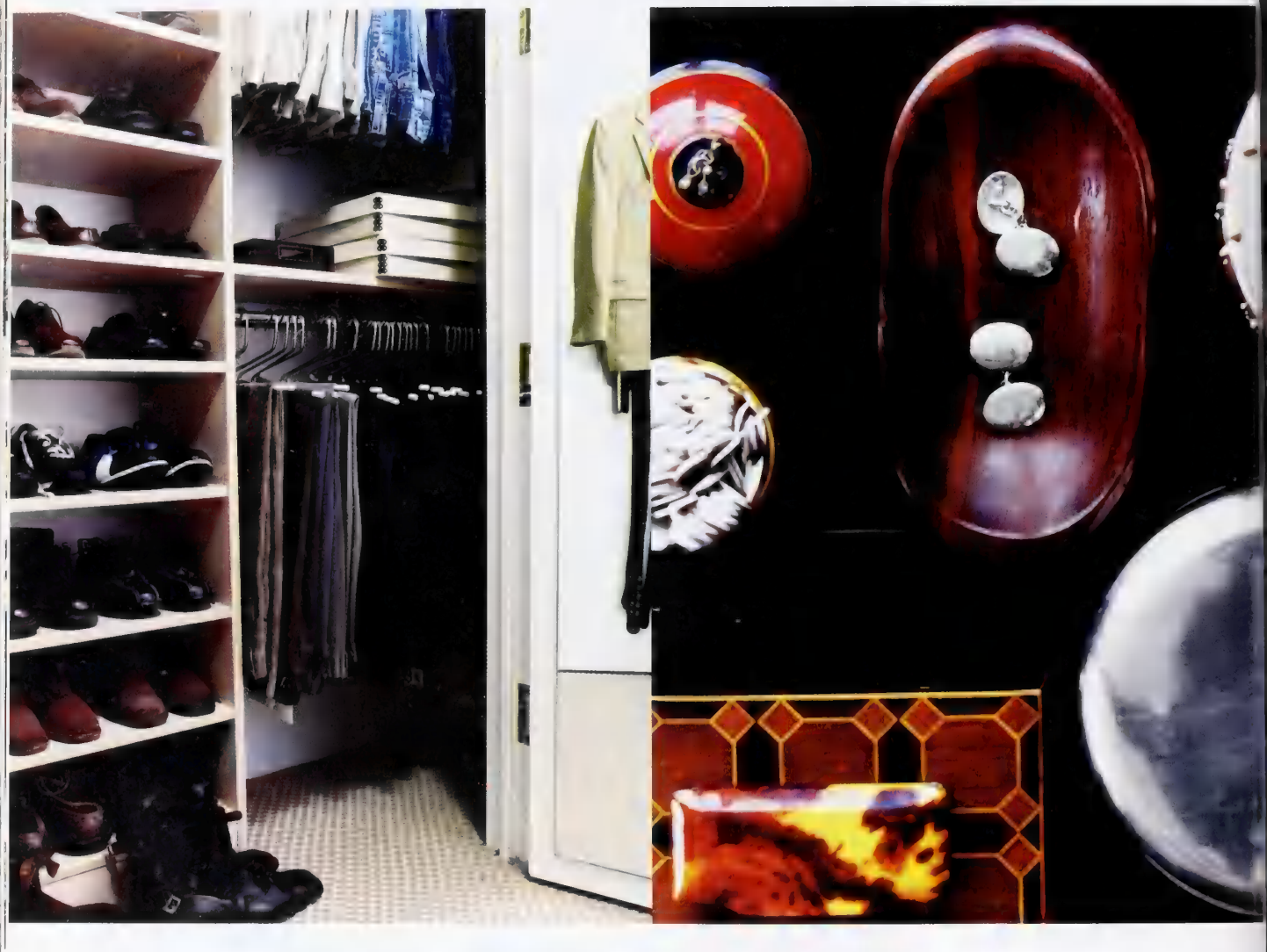


ger. Kleinberg dresses up his
ssities shelf with a few framed
ographs, burled-wood boxes
hold luggage keys, and a small
cup for collar stays.
ters look the same after being
d and stacked, so group similar
s—V necks, crewnecks, polo
s, and turtlenecks—together.
closets smelling good. "I
vender sachets everywhere:
een cashmere sweaters, hanging
pegs under hats, tucked inside
s," says Fairchild. "My closet
s like a dream!"
wer is the best place for a
pocket squares and socks,
should be coordinated by
and type, with casual socks
ated from dress socks.
p stool or ladder is a must
osets with double-hanging
es and storage shelves near
eiling. "I've even designed
ts with a library ladder that
along on a track," says Kleinberg.

Fashion designer Heidi Weisel, wearing clothes from her own line and shoes by Stephane Kélian, separates eveningwear from outerwear and stores hosiery in white-canvas-covered boxes from Hold Everything.

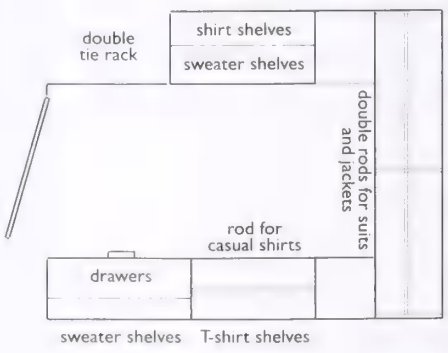
"Women need more hanging options; with men, it's just trousers, jackets, and shirts"

DAVID KLEINBERG



[left to right] David Kleinberg conserves space by hanging his trousers folded. Burled-wood and horn bibelots on a pullout tray hold collar stays, luggage keys, and cuff links. [facing page] Kleinberg, who is wearing a Thom Browne suit, keeps shirts folded on shelves and arranges sweaters by type. The closet was designed by California Closets. For more details, see Resources.

When it comes to closet space, the gender gap is as wide as the Grand Canyon. "Men and women are the same about their closets as they are about their bathrooms: they'd rather have their own," says interior designer David Kleinberg, who has designed sumptuous mahogany and burl-oak closets for clients both male and female. "Women need more hanging options because they have lots of different kinds of clothes—sweaters, different lengths, sleeve shapes, and fabrications; with men, it's really just trousers, jackets, and shirts." Kleinberg knows whereof he speaks—he has a fashion figure due in no small part to his own brilliantly organized, beautifully appointed closet. ●





Merced



[this page] Cu
temper the sur
sun on Mer
Ruehl's bayside
She and her ou
furniture are we
DKNY. [facing
Son Jake gets
for his fifth bir
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The role actress Mercedes Ruehl longed for most was to be the ow

es Rules



Photographer **Fernando Bengoechea**

Writer **Elaine Greene**

Producer **Elizabeth Mayhew**

certain little **Long Island** beach house, and she finally got the part



[facing page] Ruehl bought her small-scale sectional sofa online; the painted end table is an antique. The painting is by Cynthia Knott. [right] A Vermont Castings wood stove works hard on winter weekends. The dining area, previously closed off on all sides, is open to the living room and kitchen. [below right] A cooking and serving counter links the kitchen with the dining area.





Eight or nine years ago, while biking along a spit of land between a salt marsh and a deep blue bay on eastern Long Island, Mercedes Ruehl spotted a little white board-and-batten house that triggered a single powerful emotion: envy. "I so wanted to be the one who owned that perfect jewel of a beach shack," the Oscar- and Tony-winning actress remembers. Ruehl cycled past the place often while renting a nearby cottage, but one day at summer's end she backpedaled in shock: On a post in the front yard was





[above] Quilted robes by DKNY hang on the deck for family and guests to use after swimming. [left] David Geiser, Ruehl, and their son, Jake. [facing page] Layers of DKNY Life bed linens dress the bed. For more details, see Resources.

the FOR SALE sign she had dreamed of.

"When the agent took me inside," Ruehl says, "there was everything I love and everything I need. I believe in the ancient Roman idea that every house has a spirit—an *anima loci*—and this one's is very benevolent. You can have the best night's sleep here—whether it's summer, when all the windows are open, or winter, when I keep feeding the wood stove while the breakers roll over the bulkhead."

In decorating her small rooms, Ruehl followed the lead of the previous owners, who had made everything in the onetime fisherman's cabin white and sheer. First, however, she removed some walls and opened the space to more lumens of the wonderful light for which the area is famous. The living-dining room and master bedroom open to the beachside deck, and now the refitted galley kitchen has a water view too, as well as ample space for Ruehl and her partner, artist David Geiser, who entered her life soon after the house did, to cook comfortably together. One counter is paved with bright Italian tiles, the biggest one spelling out Ruehl's domestic philosophy: "I want my house to be open to the sun, to the wind, and to the voice of the sea, like a Greek temple . . . and light, light, light everywhere."

Ruehl furnished carefully, thinking simultaneously of how to maintain the beach shack aura ("This is very much a less-is-more kind of place"), satisfy basic needs, and work within the small square footage. She shopped everywhere, finding the customized sectional sofa on the Internet at comfy1.com, the dining table and other antiques piece by piece at local shops, and her newest accessories—pillows, throws, baskets, coffee table—in one swoop at the DKNY Life boutique in a large Manhattan department store. "Donna's stuff always looks great on me," says Ruehl, "and I found that a lot of it looks great on the house, too." ●


"I want my house to be open to the sun,
to the wind, and to the voice of the sea"



Photographer **Simon Upton**

Writer **Nadine Frey**

Producer **Lisa Fine**

Waltzing Mathilde

For the **Paris** digs of a family-loving, party-throwing fashion publi



[this page] The architectural details in the living room are original; Jacques Grange brought in the black-and-white marble mantelpiece (a copy of one by Emilio Terry) and a chaise that he designed. Twin tables of bronze and canework are by Diego Giacometti for Jean-Michel Frank. [facing page] Mathilde Agostinelli with Carlo. The panther-print slipper chair was Mathilde's when she was a child.

corator Jacques Grange got a bourgeois apartment to relax



In the dining room, a Francoiste and Bonetti console holds Agostinelli's collection of Bohemian and Murano glass. A Jean Cocteau sketch hangs above it. The painting *Flight into Egypt* is a 17th-century Italian work by Francesco Solimena.

[left to right] Agostinelli's table includes contemporary Christian Dior violet glasses with green feet, porcelain by Herend, handpainted glasses and striped carafes by Marie Brandolini, and flea market flatware once owned by the Duc d'Orléans. Agostinelli with Heloise.





Hubert de Givenchy once gave Mathilde Agostinelli an unforgettable lesson in interior design. "He said, 'Make your interiors a continuation of your exterior,'" recalls Agostinelli, the head of Prada's French press office. "If your house is by the sea, use the blue. In the country, bring the green inside. Here in Paris, we reach for that pale cut-stone yellow in a filtered light." At the suggestion of her decorator, Jacques Grange—like couturier Givenchy, a leading Parisian tastemaker—Agostinelli bought a baroque bed formerly owned by the fashion designer. "Just last week Hubert found and gave me the gilt eagle that belongs on the headboard," she says. "It was in his basement."


COCTEAU
FRAGONARD
BVLGARI
LOVE





[left] Grange designed the neoclassical bookcase to frame the doorway to the main bedroom. The light fixture dates from the 1930s. [above] Roberto Agostinelli, Mathilde's husband, has an office in the apartment; on the walls hang photographs of Audrey Hepburn, Sophia Loren, and other stars.

"Mathilde has tons of style, lots of friends—she is completely Parisienne," says Grange. "My aim was to take a fairly bourgeois apartment and make it much more amusing for her."

Agostinelli herself has the talent to amuse—in everything from decor to dinner parties. Born Mathilde Favier d'Hust, she has been sparking the French fashion-party circuit since she was in her teens and attending her first *rallye* (the French equivalent of a debutante ball). At the time, her half sister Victoire de Castellane, five years older, was electrifying the readers of *Women's Wear Daily* as Karl Lagerfeld's muse at Chanel, flying in the face of her Catholic-school training by showing up for work in Mickey Mouse ears, stiletto heels, and corsets instead of blouses. Mathilde, treading the line of *comme il faut* but lacing it with imagination and verve, wore purple Chanel to a Rothschild ball and a wedding dress with wings on the shoulders.

Now 32, married to a financier and the mother of two young children, Agostinelli scoots through her apartment in tipsily high heels, lovingly citing the provenance of both rare antiques



[left] Hanging on the walls of Heloise's room are mer
from the oceanliner *France*. [below] Agostinelli, who
beach finds, keeps toothbrushes in sea urchin shells.
[facing page] Agostinelli bought her bed from her me
Hubert de Givenchy. She embroidered the pillows he



"My mother was always at the flea market at 5 A.M. I grew up with interior design in my bones"

and starfish she caught as a child off the Côte d'Azur. The place is clearly a family affair, and not only because of the photos crowding bookshelves and tabletops. "My mother was always at the flea market at 5 A.M.," Agostinelli remembers. "I grew up with interior design in my bones."

The original apartment featured a cornice and pilasters, which Grange extended all around the walls of the open living-dining room. He glassed in an interior wall, opening a window between hall and living room. And he designed a spectacularly proportioned oak bookcase that frames the doorway to the master bedroom. In the living room the modern lines of an Emilio Terry–inspired black-and-white marble fireplace set off classic 20th-century pieces: tables by Jansen and Jean-Michel Frank and a curvy chaise longue by Grange.

The apartment is a lively setting for Agostinelli's famous dinner parties. The crowd typically includes friends in fashion, but keeping the family close is her *raison d'être*. "We do everything together," she says, gesturing out the window toward the nearby homes of her mother; uncle Gilles Dufour (a former Lagerfeld artistic director now off on his own); Victoire (a jewelry designer for Christian Dior); and another sister, Pauline (a television producer). "There's lunch together every Sunday. We're like *The Sopranos*." For dinners, Agostinelli designs and hand-prints her own menus and photographs the table for her records. "Parties here are mostly casual," she says, "but there's a certain logic to them, and I appreciate it when people notice, because it's an effort. Although I love making that effort." ●


L O V E
Indian Interiors

(doubletake) *You don't have to cr*





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YARD); 212-647-0303.



Go Gustavian with Country Swedish's **MAGLO SIDE CHAIR** (#7094G). **THROUGH DECORATORS (APPROXIMATE RETAIL PRICE: $1,200); 212-838-1976/ WWW.COUNTRYSWEDISH.COM.**



Charles Fradin's **BERWIN CHAISE** is a close match to the piece Jacques Grange designed for Agostinelli. **THROUGH DECORATORS (APPROXIMATE RETAIL PRICE: $5,750); 323-951-1200.** The **MARIA STRIPE FABRIC** in mocha from the David Easton Collection (#2001153) echoes its upholstery. **THROUGH DECORATORS AT LEE JOFA (APPROXIMATE RETAIL PRICE: $196/YARD); 800-453-3563.**



Mimic the master bedroom's wall covering with burgundy and pink **MUNSTEAD WOOD FABRIC** from Twigs. **THROUGH DECORATORS AT JOHN ROSSELLI (APPROXIMATE RETAIL PRICE: $57/ YARD); 212-593-2060.**



Producer **Tori Mike**

e Atlantic to get that Parisian sizzle



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Ventry's **BABY BALDWIN SLIPPER CHAIR** is a dead ringer for Agostinelli's. **THROUGH DECORATORS AT NIERMANN WEEKS (APPROXIMATE RETAIL PRICE: $1,090); 212-319-7979.** Seal the deal with Boussac Fadini's cotton velvet **PANTHÈRE FABRIC** (5989V-11). **THROUGH DECORATORS (APPROXIMATE RETAIL PRICE: $198); 212-421-0534.**



Spice up the table à la Agostinelli with a **SILVER-PLATED PEPPER MILL** (#1630) by Ercuis. **APPROXIMATE RETAIL PRICE: $225; THE DEVINE CORPORATION; 732-751-0500 FOR STORE LOCATIONS.**



X-ray vision: Carole Gratale's gilt-bronze **X BENCH** is a handsome stand-in. **THROUGH DECORATORS AT KIRK BRUMMEL (APPROXIMATE RETAIL PRICE: $5,000); 212-477-8590/ WWW.KIRKBRUMMEL.COM.**



Glass acts: The **DOTTIE HIGHBALL GLASS** from Annie Glass. **RETAIL PRICE: $32; AVAILABLE AT MAREL GIFTS; 800-261-3501.** Hand-blown **TOSCANA TERRA PITCHER** from Living on Smith. **RETAIL PRICE: $41; 718-222-8546. ADRIANA FOOTED WATER GLASSES** in green (107452) and lavender (107448). **APPROXIMATE RETAIL PRICE: $25 EACH; FOR RETAILERS: 800-678-8485/ WWW.ABIGAILS.NET.**



Crate & Barrel's **BELMONT WALL MIRRORS** in dark espresso are sleek substitutes for the ones flanking the living room fireplace. **RETAIL PRICE: $90; 800-996-9960/ WWW.CRATEANDBARREL.COM.**

Photographer **Ericka McConnell**
Writer **John Mariani**
Producer **Kendell Cronstrom**





[left to right] Dry Creek Kitchen's signature pear motif. The restaurant's sautéed salmon.

(hotdish)

Local **Color**

At Dry Creek Kitchen in Sonoma County, nature's bounty comes straight from the backyard

For those who missed out on the charms of California's Napa Valley before gentrification, its sister valley, Sonoma, still retains the allure of a rural retreat, dotted with rolling gold hills and tidy vineyards as yet unspoiled by rampant tourism and mammoth resorts. Sonoma's heart is the beautiful small town of Healdsburg and its leafy plaza fringed with antiques shops and restaurants. The latest arrival on the discreetly evolving scene is Hotel Healdsburg, where earth-toned Bauhaus simplicity blends splendidly with the area's low-key western architecture and surrounding landscape. >

How my lust for salad spun out of control.

Yes, I'm a certified nut about salad. One Christmas, I concocted a batch of my ding-dong drop-dead dressing — the most virgin of olive oils, vintage wine vinegar and the freshest of herbs and spices to give it a kick. I went door to door passing out bottles to friends and neighbors. Couple of weeks later they were attacking the house looking for more. So...it was either bottle it up or never answer the door.

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[left] Executive chef Mark Purdy.
[below] The light-filled dining room.



"Our menu is geared to wines produced in Sonoma, so we didn't bring much in the way of hot or sweet seasonings"

A glass-enclosed corridor connects the hotel to Dry Creek Kitchen, a restaurant with a vaulted ceiling and a palette that pays homage to Sonoma's farmlands. (The restaurant is named after Dry Creek Valley, the area's premium wine region.) A wall of windows looks out onto the plaza on one side, while a translucent glass partition gives diners a shadowy rapport with the kitchen. A hulking wooden serving table puts one in mind of a family dining room.

Chef-owner Charles Palmer—known for the sophisticated, urbane Aureole in New York and its high-roller sibling in Las Vegas—intends to move to Sonoma one day, so he's been careful not to overwhelm peaceful Healdsburg with any East Coast attitude or showbiz glitz. Up front, there's a convivial bar; in the dining room, widely separated tables and banquettes allow parties to enjoy their own degree of intimacy. The service staff, casually and smartly dressed, is well versed in executive chef Mark Purdy's Northern Californian menu and the all–Sonoma Valley wine list, the latter an extraordinary commitment to local makers such as J. Rochioli (more than a dozen bottlings), Jordan, Quivira, and Sonoma-Cutrer.

Under Palmer's guidance, Purdy focuses his flavors on regional provender. "With our heirloom tomatoes," he says, "we do nothing but sprinkle a little salt on them, because you just cannot improve on their sweetness. And our menu is geared to wines produced in Sonoma, so we don't bring much in the way of very hot or sweet seasonings that would interfere with the integrity of the wine." Evidence of Purdy's methodology can be tasted in his seared Sonoma foie gras, which is served with a rhubarb tart and dressed with balsamic vinegar and black-pepper-scented honey; sweetly pungent roasted green garlic soup with toasted garlic chips; and yellowtail jack sashimi and Dungeness crab that surely swam in Pacific waters until just a few hours before hitting patrons' tables.

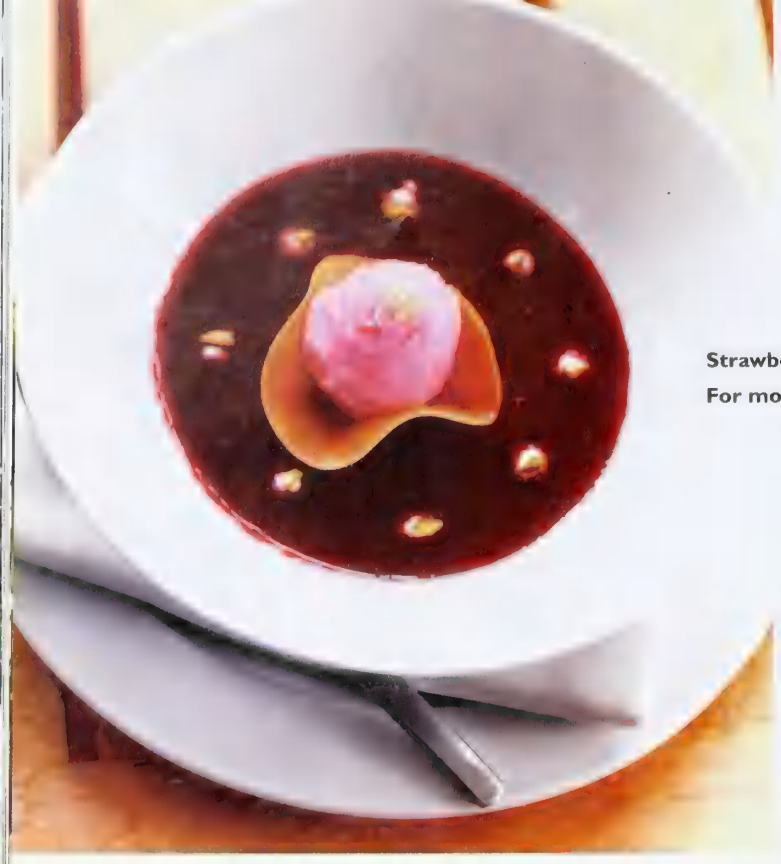
Food pairings are equally fresh. Ravioli stuffed with oxtail meat and rich mascarpone accompanies a heap of >

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02 P&G



Strawberry and tarragon soup.
For more details, see Resources.

braised field greens. A succulent charcoal-grilled rib eye comes with a ragout of wild mushrooms. Pork tenderloin is roasted *very* slowly to keep it juicy, then combined with a carrot puree laced with ginger and sugar snap peas.

Set on the long groaning board is a fine selection of local cheeses—St. Pat's from the Cowgirl Creamery in Point Reyes; Camelia from Redwood Hill Farms in Sebastopol; Mezzo Secco from the Vella Cheese Co. in Sonoma; St. George from the Matos family in Santa Rosa. Desserts, like the lavender and brown butter *tartelette* with braised rhubarb-strawberry ice cream and the baked figs and mascarpone dumpling with pistachio ice cream, are largely based on fruit from local farms. "We're adamant about respecting the quality of the ingredients we can obtain here," explains Purdy, "and that means preserving their essential flavors."

Sautéed Salmon with Blood Oranges, Fennel, and Arugula

½ c. fresh-squeezed blood-orange juice
1 c. extra-virgin olive oil
Salt and freshly ground black pepper
2½ lbs. baby arugula, washed and gently dried
1 fennel bulb, trimmed and thinly sliced
6 6-oz. pieces of salmon, skin removed
[illegible]
[illegible]
2 blood oranges, sliced and segmented, pith removed

In a mixing bowl, [illegible] blood-orange juice and olive oil, season with [illegible] to taste, and reserve.

Combine arugula and [illegible] bowl and reserve.

Season salmon with salt and pepper. Warm a large heavy-bottomed skillet over medium heat, add butter, and allow it to foam in the pan. Add salmon and cook gently until flesh begins to turn light orange. Add thyme sprigs, baste fish briefly, and then remove it from the pan. Pat dry on a paper towel.

To serve, create a well for the salad by placing a few orang segments on each of 6 dinner plates. Add enough blood-orange vinaigrette to coat greens lightly, and season with salt and pepper. Place a handful of the dressed greens in each well and top with a piece of salmon. Spoon some vinaigrette over the fish and around the plate. Serves 6.

Strawberry and Tarragon Soup with Rosé Granita

For the soup:

3 c. strawberries, stemmed and hulled
⅓ c. rosé wine
⅓ c. sugar
½ c. fresh-squeezed orange juice
Juice of 1 lemon
2 stems tarragon leaves, chopped

For the granita:

3 c. rosé wine
6 T. sugar
Juice of 1 lemon
⅓ c. honey

Make the soup: Place strawberries, wine, half the sugar, half the orange juice, half the lemon juice, and half the tarragon leaves in a blender and puree until smooth. Chill mixture, then adjust for consistency and flavor with remaining sugar and juices. Refrigerate until ready to serve.

Make the granita: Combine ingredients and pour into a shallow freezer-safe pan. Freeze until granita is opaque.

To serve, pour chilled soup into 6 chilled bowls. Shave granita by running a spoon along the surface of the ice. Gently gather a scoopful and float it in soup. Garnish with remaining tarragon leaves. Serves 6. ■



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[below] Make a series of clearly labeled folders to organize paperwork. [right] Shelves of storage boxes are both neat and pretty.



(athomewithroehm)

Office Romance

Mastering the ins and outs of organization

Sometimes I feel as if I live in a vortex of papers, unanswered mail and telephone calls, lost articles, mislaid messages, endless bills, catalogues, and junk mail. Most of my files are overloaded with information that's no longer relevant. Worse is the "to be filed" folder, which grows daily. And after writing and producing six books, I have accumulated piles of film that would give an archivist a permanent headache. >

Portrait **Lizzie Himmel** Photographer **Buff Strickland** Writer and Producer **Carolyne Roe**


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[below] Everything from photos to stationery can be stored in stacked boxes. [right] A bulletin board can be both decorative and practical.





I own enough Filofaxes, desk calendars, storage boxes, bulletin boards, and other organizational tools to open my own office-supply shop. So what's the problem? Me. Every September, in tandem with the start of the school year, I vow to get organized. The area I can't ever seem to keep under control is my office, the command center of my business life. Nevertheless, I intend to stick to my list of helpful hints in my endless quest for organization and peace of mind. ■

tips

- Every office space should be good-looking and functional. You will be more likely to keep it orderly.
- Use three up-to-date calendars: one for the wall, a portable one for your desk, and a planner to carry with you.
- Photocopy your birth certificate, passport, driver's license, insurance cards, credit cards, and Social Security cards and keep them in a central file.
- Update your address books every few years. Don't forget cell phone numbers and e-mail addresses.
- Keep a personal telephone book for services including florists, caterers, grocery and liquor stores, bakeries, restaurants, hairdressers, shops and galleries, dry cleaners, messenger services, brokers, accountants, lawyers, and stockbrokers.
- Invest in a few good reference books, such as an almanac, a dictionary, and a thesaurus.
- Organize your bills by color-coded numbers and place them in a decorative container. Make a commitment to pay them on time.
- Post tickets, notes, and items that need immediate attention on a decorative bulletin or cork board.
- Place labels on boxes containing stationery, note cards, thank-you and place cards, reminder cards, and invitations.
- Invest in a photocopier (or a fax that makes photocopies), an electric pencil sharpener, and a calculator.
- Put all gift-wrapping supplies—ribbons, paper, tags, etc.—in one deep drawer.
- Discard out-of-date catalogues and keep only current ones on file. The same goes for magazines.
- If you collect certain magazines, box and label them and place them on a shelf or in a drawer.
- Organize photographs in labeled boxes. Arranging them in photo albums later will be a lot easier.
- Mementos should be kept in a safe box labeled PERSONAL.
- Create a series of desk folders labeled BILLS, TO DO, TO FILE, and IMMEDIATE ATTENTION.
- Keep all computer software and instruction manuals in one place.

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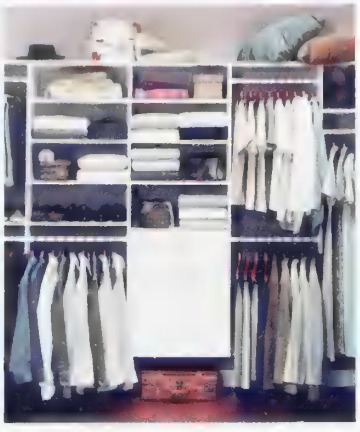
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ree Mohawk product literature or to find a Mohawk dealer in
area, call 1-800-2Mohawk or www.mohawk-flooring.com.

(designonline)

Illustrator **Maurice Vellekoop** Producer **Mario López-Cordero**

charlotte's web

Room to spare



The storage solutions on **www.easyclosets.com** nearly knocked Charlotte off her tuffet. The reach-in closet packages are good-looking and affordable, and the clever design-your-own-closet feature is a major plus.



Clutter can overtake almost any room in the house, including the kitchen. Charlotte loves **www.tupperware.com** for its retro charm and seemingly limitless supply of colorful containers.



ask betsy



Betsy Franklin, home services expert and editor of decorating bible *The Franklin Report*, tips off *HB* readers first

Q. *I need to build some closets. How much should I expect to pay?*

A. INSTALLING A CLOSET YOURSELF CAN REDUCE YOUR BUDGET by about 25 percent—a negligible savings compared with the headaches you will likely face. Closet contractors range from independent carpenters to nationwide firms, and materials always dictate expense. Prices for installing five deep shelves can vary from less than $200 for vinyl-covered steel wire to $300 for melamine (a laminate-covered resin) to more than $600 for primed solid wood. Expect to pay more for built-in hampers, movable baskets, lockable jewelry boxes, pull-down rods for seasonal storage, and shoe ports. National chains may be less expensive but do not provide much customization, whereas independent millworks may be more creative but less familiar with the newest closet innovations. A person who specializes in closets will often require a retainer for consultations and design services, and typically prefers larger jobs.

E-mail your home improvement or renovation questions to hbquestions@hearst.com or mail them to Ask Betsy, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Log on to www.franklinreport.com for home improvement resources at the click of a button.

1stdibs.com

Be the first to bid on these pedigreed case goods from Paris



Hiding your clutter can be an enriching experience, especially if you store your junk in the 18th-century Dutch bombé cabinet below. It and other like-minded pieces, rounded up by French flea market guru Michael Bruno, go on the block in an exclusive sale for *HB* readers on August 21 and 22. Log on to **www.1stdibs.com** and use this month's code, 4077, to bid.



1940s sideboard, $1,500.



Two-piece 18th-century Dutch bombé cabinet, $9,000.



19th-century French bookcases with large acorn finials, $5,500 for the pair.



19th-century French hall tree with umbrella stand, coat and hat hooks, mirror, and key drawer, $1,100.

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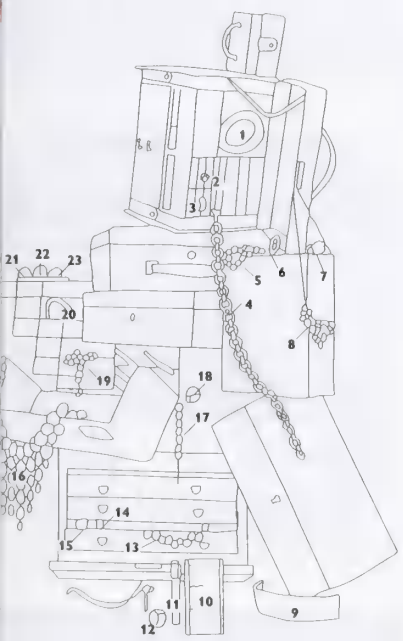
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rators; (MO) mail order; (M) manufacturer or distributor.
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All That Glitters

karat-gold scroll bracelet, by Adria de Haume, $7,000—
ne (R); 877-909-HAUME. **2. Yellow gold and lapis tronchetto**
$1,100—Bulgari (R); 800-BULGARI. **3. Pavé diamond ring,**
0—Kwiat (R); 800-927-GEMS. **4. 19-karat-gold link necklace**
granulation, $10,800—Elizabeth Locke Jewels; 212-744-
5. Kasumiga pearl necklace, by Adria de Haume,
0—Haume, see above. **6. 18-karat-white-gold and pavé dia-**
l hoop earrings, $13,000—Gumuchian Fils; 800-223-0774.
arl, diamond, oxidized silver, and 18-karat-gold ring,
0—by James de Givenchy for Taffin: 212-794-0308 by ap-
ment. **8. Lucea bavorola necklace in yellow gold,** $6,300—
ri, see above. **9. Cuff bracelet with diamonds set in 18-**



white gold, $70,000—Mimi So; 212-354-1407. **10. Roundel**
bracelet in 18-karat yellow gold, $10,000—Tiffany & Co.;
626-0649. **11. Watch in 18-karat white gold with diamonds,**
upon request—Cartier (R); 800-CARTIER. **12. Coco ring**
citrine, peridot, and iolite in yellow gold, $4,600—Chanel
800-550-0005. **13. Baroque South Sea pearl bracelet in 18-**
white gold, $9,800—Mikimoto's new Studs Collection;
701-2323. **14. Platinum and pavé diamond wedding band,**
00—Gumuchian Fils, see above. **15. Pear-shaped 8.54-carat**
ed mall garnet surrounded by 131 faceted Burmese pavé
ls in 18-karat yellow gold, $14,500—Verdura: 212-758-3388.
8-karat-gold Absolute Splendor necklace, $7,900—Gold
ue: 800-644-4636. **17. 18-karat-gold Toggle bracelet,** $200—
Avenue, see above. **18. Yellow gold and blue topaz**
hetto ring, $1,300—from Bulgari, see above. **19. White and**
en pearl double-wrap necklace with 18-karat-yellow-gold
cus ring and toggle, $30,000—Mish New York: 212-734-
20. White gold and pavé diamond bangle bracelet,
00—Van Cleef & Arpels: 800-822-5797. **21. Sterling-silver**
8-karat-gold ring with blue topaz, $1,450—David Yurman's
n Collection: 877-226-1400. **22. Diamond ring,** price upon
st—Cartier, see above. **23. Three-stone ring with one**
on-cut peridot and two cushion-cut blue topaz stones set
karat gold, $8,500—Verdura, see above.

Screen Savers

40. Upholsterer: **Carl Dellatore,** D&F Workroom (T); 212-
0160. **Screen** #H207—Heirloom Furniture (M); 800-432-
Fabrics and trims **Fabric**—Lulu DK Fabrics (T); 212-223-
Jute trim #004-18043—M&J Trimming (T); 800-9-MJTRIM.
42. **Fabric**—Bergamo Fabrics (T); 212-888-3333. **Fabric**—
nerhill (T); 650-363-2600. **Grosgrain ribbon trim** #3 in
—So Good (T); 212-398-0236. **Fabric**—Osborne & Little
212-751-3333. **Grosgrain ribbon trim** #3 in brown—So
l, see above. **Fabric**—Clarence House (T); 212-752-2890.
ded nautical jute trim—M&J Trimming, see above. *Page 44*
ic—Paula J. (T); 508-473-1550. **Grosgrain ribbon trim** #3
ve—M&J Trimming, see above. **Fabric**—Pierre Frey (T);
935-3713 **Navy gimp trim** #900-00110—M&J Trimming, see
e. **Fabric**—Christopher Hyland (T); 212-688-6121. **Navy**
trim, see above. **Fabric**—Travers (T); 212-888-7900.
ded nautical jute trim, see above.

Vegetable Scoop

star', 'Moskvich', 'Matt's Wild Cherry', and 'Tuscany' toma-
—Johnny's Selected Seeds (R,MO); 207-437-9294. **'Principe**
hese' tomatoes; all beans and corn—Cook's Garden
O); 800-457-9703.

Closet Case

ners **Hermes Mallea and Carey Maloney,** (M) Group;
212-874-0773. **Linda London;** 212-751-5011. **The Tannery's red**
leather boxes—Gracious Home (R); 888-452-2285.

88 Miami Rhapsody

Pages 88 to 97. Designer: **Jeffrey Bilhuber;** Bilhuber Inc.; 212-308-4888. *Pool:* **Chaises**—Barlow Tyrie (M); www.teak.com. **Towels**—Calvin Klein Home (R); 212-292-9000. *Living room:* **Sofa; club chair; low table; curtain rods**—BilhuberBasics, see above. **Sofa and club chair fabric,** Veneto—Brunschwig & Fils (T); 212-838-7878. **Rattan chair**—Bielecky Brothers (T); 212-753-2355. **Cashmere throw**—Calvin Klein Home, see above. *Entrance hall:* **Cube tables; sofa**—BilhuberBasics, see above. **Rug**—Brooke Pickering (R,T); 845-687-8737. **Open armchair**—Bielecky Brothers, see above. *Dining room:* **Armchairs**—Bielecky Brothers, see above. **Armchair fabric** (arms only), Madagascar cloth—F. Schumacher & Co. (T); 800-523-1200. **Armchair fabric** (seat), Satin Stephanois—Clarence House (T); 212-752-2890. **Tabletop accessories**—Calvin Klein Home, see above. *Library:* **Sofa; table; bookcases**—BilhuberBasics, see above. **Ottoman**—Bielecky Brothers, see above. **Sofa and ottoman fabric,** Poudoro—Manuel Canovas (T); 212-647-6900. **Carpet**—Stark Carpet (T); 212-752-9000. **Swing-arm lamps**—The Lighting Center (R,T); 212-888-8388. *Master bedroom:* **Sleigh bed; Klismos bench**—BilhuberBasics, see above. **Ceiling paper,** mica—Larsen (T); 212-753-4488. **Bed linens**—Calvin Klein Home, see above. *Sitting room:* **Dresser; hanging lamp; campaign bed**—BilhuberBasics, see above. **Carpet**—Beauvais Carpets (T), 212-688-2265.

98 Radical Chic

Pages 98 to 105. Designer: **Johnson Hartig. Clothing,** Libertine—Maxfield (R); 310-274-8800; and Barneys NY (R); 212-826-8900. **Syrian table**—Hollyhock (R,T); 310-777-0100. **Bamboo fencing** used as bedroom blinds—The Home Depot (R); 800-430-3376.

106 Spare Sanctuary

Pages 106 to 111. Porch: **End table**—Pottery Barn (R, MO); 888-779-5176. **Sergio Rossi shoes**—Saks Fifth Ave. (R); 800-347-9177. **Lantern**—Williams-Sonoma (R,MO); 877-812-6235. *Dining room:* **Stoneware pitcher,** $150; **plates,** $95/ea.; **and platter,** $215, all by Collection Regards; **bell jar,** $25—Saks Fifth Ave., see above. *Living room:* **Lamp**—Martha by Mail (MO); 800-950-7130. *Bedroom:* **Iron bed**—Hobnail Antiques (R); 845-855-1623. **Pillow shams**—Stock in Trade (R); 860-868-5090. **Bed linens**—Frette (R,MO); 800-35FRETTE. **Bedside table**—Garnet Hill (MO); 800-622-6216. **Clock**—Pottery Barn, see above. *Sitting room:* **Tufted chair**—Crate & Barrel (R); 800-967-6696. **Pillow** by Le Rideau; **clock,** $225—Saks Fifth Ave., see above. **Basket**—B. Bourgeois Antiques (R); 203-263-7770.

112 Green Acres

Pages 112 to 115. Garden designer: **Mary Riley Smith;** 212-496-2535. *Landscape architect:* **Donna Gutkin;** 212-799-5316. **Seed Savers Exhange;** 563-3882-5990. *Melons for the Passionate Grower,* Artisan, $25—www.amazon.com

116 Clutter Control

Pages 116 and 117. Designer: **Jill Fairchild,** Where to Wear; 212-969-0138. *Jill Fairchild's outfit:* **Fur vest**—J. Mendel (R,M); 212-832-5830. **Cashmere sweater**—Ralph Lauren Collection (R,M); 212-606-2100. **Pants**—BCBG (R,M); 212-717-4225. **Shoes**—Jimmy Choo (R,M); 212-593-0800. **Cross**—James Robinson (R); 212-752-6166. *Pages 118 and 119. Designer:* **Heidi Weisel;** 212-704-0076. *Heidi Weisel's outfit:* **Sweater; pants**—Heidi Weisel (M); 212-704-0076. **Shoes**—Stephan Kélian (R,M); 212-980-1919. **Mia & Lizzie pendant necklace**—Bergdorf Goodman (R); 212-753-7300. **Blancpain watch**—Cellini Jewelers (R); 212-888-0505. **Boxes**—Hold Everything (R, MO); 800-421-2264. **Hatbox; cosmetic case**—T. Anthony (R, MO); 800-722-2406. *Pages 120 and 121. Designer:* **David Kleinberg,** David Kleinberg Design Assoc.; 212-754-9500. **Closets**—California Closets (R,T,M); 800-336-9204. *David Kleinberg's outfit:* **Suit, shirt and tie**—Thom Browne (M); 212-737-5978. **Shoes**—J.M. Weston (R,M); 212-535-2100. **Monogram Pegase; Cotteville luggage**—Louis Vuitton (R,M); 866-VUITTON.

122 Mercedes Rules

Pages 122 to 127. Bayside deck: **DKNY ruched top** in red, $138; **DKNY candy stripe wrap skirt,** $148—from DKNY (R); 212-223-DKNY. **Sheer curtains,** qu. size DKNY Pure handkerchief sheets, $60/ea.; **ribbon knit pillows,** $125/ea.; **giant throw,** $190; **channel stitched quilt,** $190; **pop-stitched standard pillow sham,** $90; **sequin decorative pillows** in indigo, $100/ea.; **bean bag** covered in DKNY solid sheeting in celadon, $20/twin, from DKNY Life—dept. stores including, Bloomingdale's (R); www.bloomingdales.com; and Macy's (R); www.macys.com. **Straw bag,** $60; **straw hat,** $30; **coconut wood tray table,** $400—re:place (R); 212-253-4994. *Living room:* **Sectional sofa,** 1850 series—Comfy I (R); 800-659-0436. **Sofa upholstery,** Spielberg Mint—Michael's Textile Co. (R); 800-631-7334. **Ribbon knit pillows,** $125/ea.; **sequin pillows,** $100/ea.; **pleated decorative pillow,** $100; **ottoman** covered in ribbon knit rug, $100—DKNY Life, see above. **Photo albums,** $55/lg., $40/med., $15/sm.—re:place, see above. *Deck:* **Quilted robes,** $100/ea.; **decorative pillow** covered in DKNY solid sheeting in celadon, $20/twin; **decorative pillows** covered in DKNY woven dobby pique towels, $8/ea.—DKNY Life, see above. **Straw bag,** $60—re:place, see above. *Bedroom:* **Pure petal duvet cover,** $290; **handkerchief sheeting,** $60/flat sheet; $60/fitted sheet; $50/standard pillow cases set; **lace standard sham,** $90; **lace bed skirt,** $165; **tiny scroll coverlet,** $250/qu.; **tiny scroll standard sham,** $90; **pop stitch reversible quilt,** $250/qu.; **pop stitch Euro sham,** $100; **Jane embroidery decorative pillow,** $90; **sequin decorative pillow,** $100, all from DKNY Life, see above.

128 Waltzing Mathilde

Pages 128 to 135. Designer: **Jacques Grange;** 011-33-1-53-45-30-25. *Living room:* **Chaise,** custom by Jacques Grange—Galerie du Passage (R); 011-33-1-42-36-01-13. *Dining room:* **Violet stemware**—Christian Dior (R,M); 011-33-1-40-73-54-44. **Porcelain**—Herend (M); www.herendusa.com. **Striped carafes; glasses**—Marie Brandolini; www.lagunab.com.

138 Local Color

Restaurant: **Dry Creek Kitchen,** 317 Healdsburg Ave., Healdsburg, CA 95446; 707-431-0330. ■

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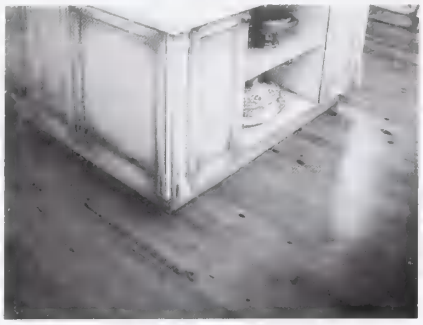
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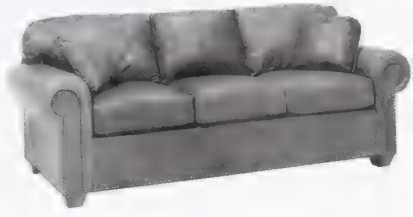




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[right] Tony Duquette, outside the Louvre in Paris in 1951, was the first American artist to be honored with a solo exhibition at the museum. [left] Gilded elk antlers, mused Duquette, were "the natural signature of true baroque."





[from *HB*'s June 1965 issue, clockwise from right] Duquette designed multitiered chandeliers for his salon in Beverly Hills. He converted an old hotel elevator into a gazebo for the Empire, his weekend retreat in the Santa Monica Mountains. An owl and a Sicilian chandelier hover above the guest bed at the Empire.





(encore)

Tony Duquette

A California decorator who glittered with star power

Producer **Elaine Wrightman**

If Elsie de Wolfe was the queen bee, Sister Parish the mother superior, and Mark Hampton the democratic president of American interior design, Tony Duquette was surely the mesmerizing magician. A profoundly original, eccentric artist and designer, he made a career of concocting one-of-a-kind interiors, furniture, jewelry, gardens, and stage and movie sets. From his displays for Bullock's department store to his Tony Award–winning costumes for *Camelot* to the eye-popping necklaces he made for actress Sharon Stone, Duquette routinely made mountains out of molehills, silk purses out of sow's ears, and fairy-tale visions out of just about anything. His over-the-top rooms were jooshed up with Asian antiques, tree branches, uncut gemstones, some very good furniture, hubcaps, shells, amethysts, bones, some very bad furniture, gold leaf, feathers, fossils, silk embroidery, and painted tin plates. Fantastically, ravishingly baroque, Duquette's designs are instantly recognizable; the rooms he decorated for Doris Duke, J. Paul Getty, David O. Selznick, Elizabeth Arden, Norton Simon, and Dodie Rosekrans are the stuff of legend. His own houses—notably Dawnridge, a Beverly Hills property he built in 1949, and Cow Hollow, his turreted, onion-domed home in San Francisco—blended Gobelins tapestries, 18th-century woodwork, Indian textiles, Venetian paintings, Southeast Asian artifacts, Tiffany glass, 1960s ironwork, and amethyst chandeliers. Thoroughly influenced by the movie culture he lived in, Duquette's decorating was photogenic, cinematic, and larger than life. ●

quips

● *"A great ambiance is greater than the sum of its parts."* ● *"I'm a do-it-yourself de Medici."* ● *"Instead of drinking or gambling, scavenging is my passion."* ● *"I'll take all of those—in fact, I'll buy the whole store."* ● *"I'm fascinated by the idea of growth—that's why I love green so much."*

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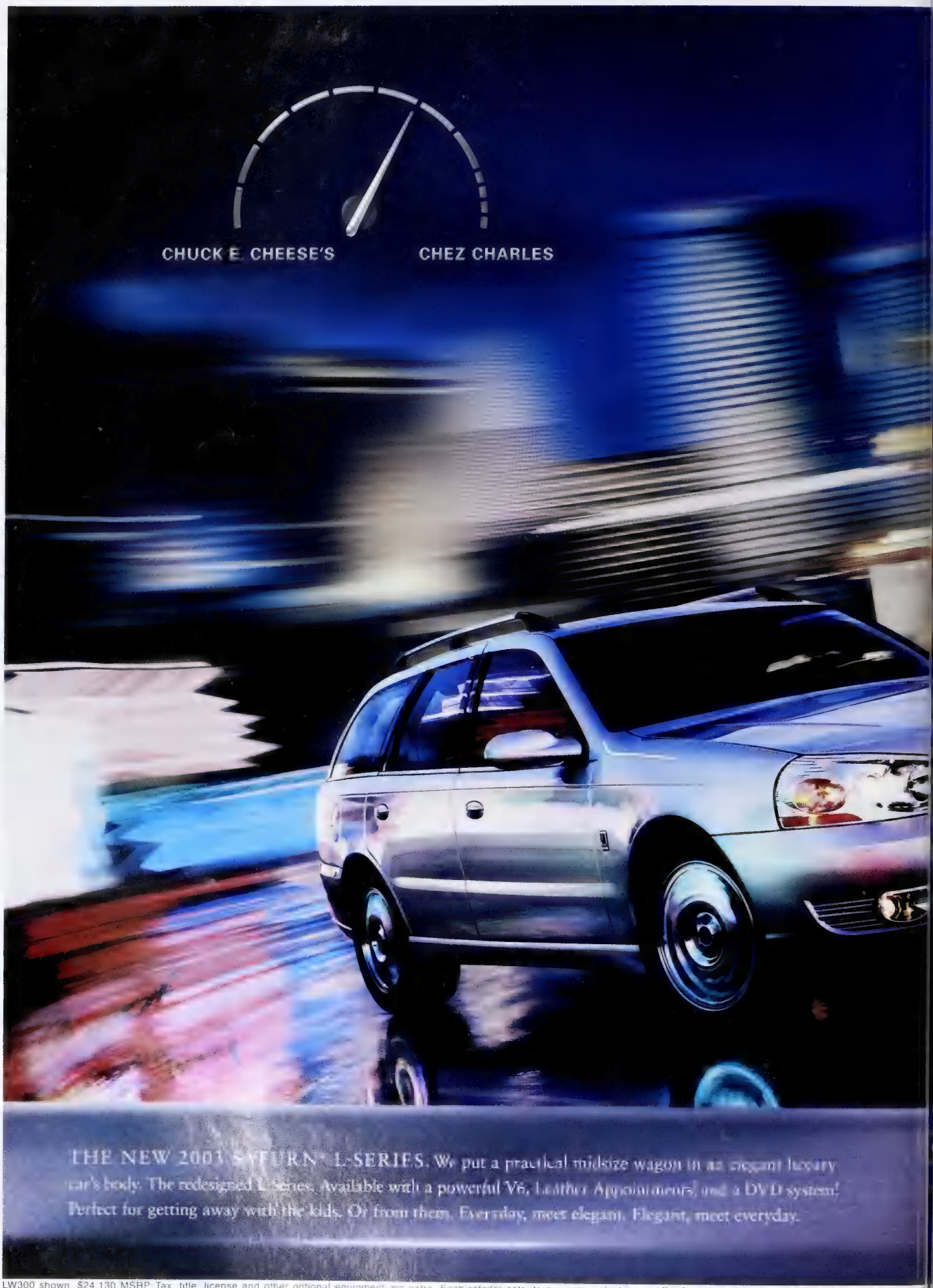
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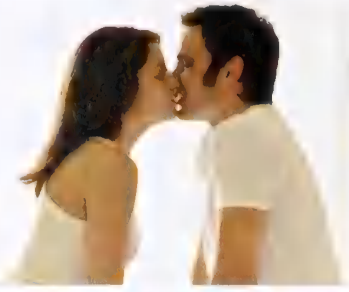
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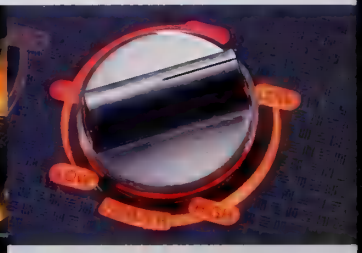
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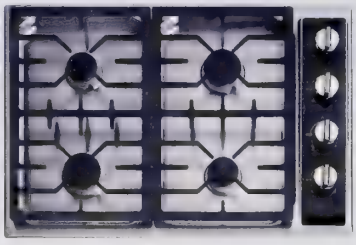




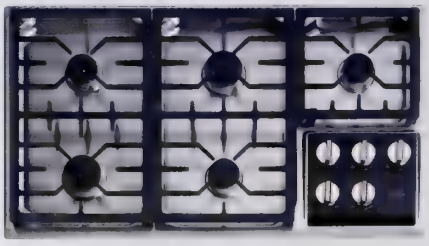
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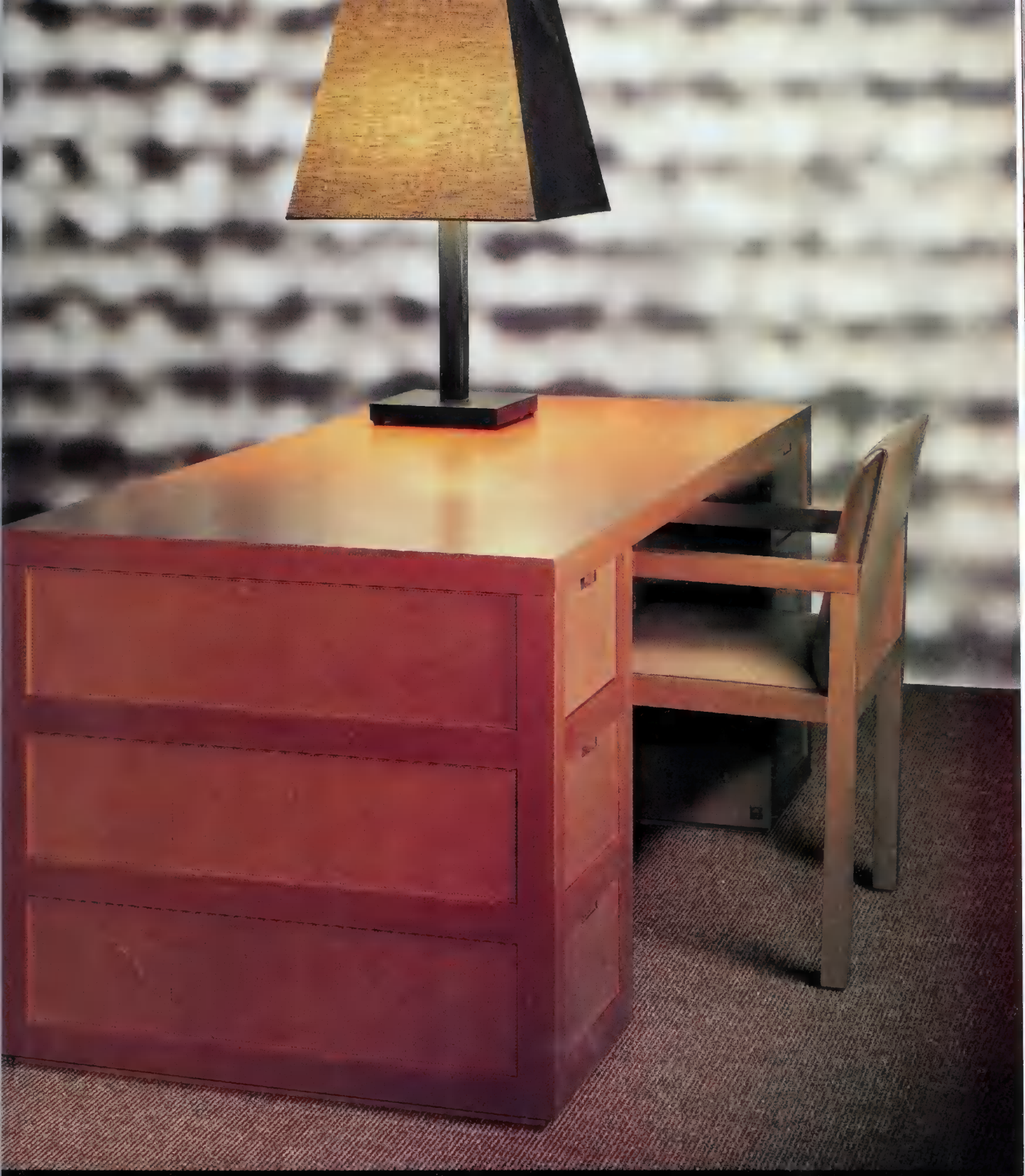
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Decorator Mary McDonald aces a guest pavilion built alongside a tennis court in L.A.
By Miguel Flores-Vianna



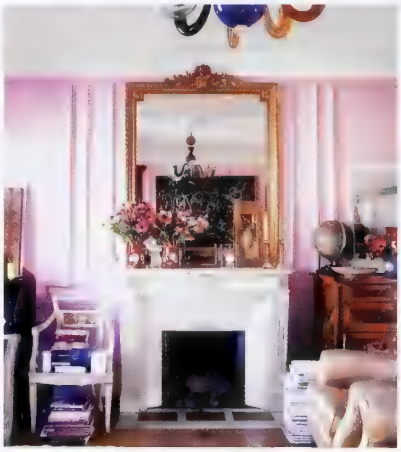
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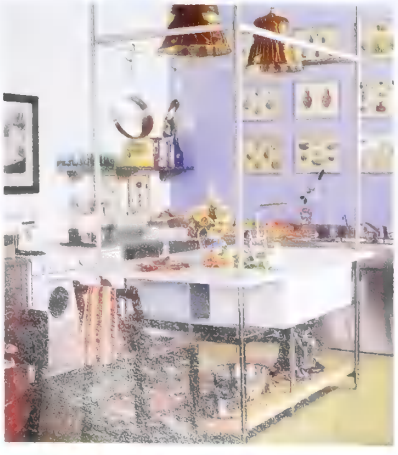
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By Tori Mike



The Cover
Dining in style in Los Angeles means having tennis court views to boot. Photograph by Victoria Pearson



THE DaVINCI OF DETROIT

Standing six foot four in his two-tone shoes, Harley Earl towered over every other giant of the American car business. Part Botticelli, part P.T. Barnum, this Renaissance man in the snap-brim fedora created the tail fin, the concept car, the auto show, and the very idea that a car not only could be — but should be — a public declaration of personal style. Welcome to the story, improbable but true, of America's greatest car designer, and of the car company where his spirit still lives today.



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CARS FOR THE STARS

THE TWO BIGGEST PURVEYORS of the American Dream, the car business and the film industry, grew up at the same time. In 1919, a shipping clerk for a small car company in Detroit wondered why so many of its cars were being shipped out west without bodies. After a short investigation, he got his answer. A young coachbuilder named Harley Earl, based in Hollywood, was ordering the naked platforms and using them to create customized cars for the early stars of the silver screen. He couldn't make them fast enough. The fledgling car business was booming, but its products tended to be spare and utilitarian variations on the horseless carriage theme. Harley Earl's flamboyantly customized creations filled the void with luxury and style.



Earl Family Archives

In the silent screen era, Harley Earl's customized coaches were the talk of Tinseltown



Buick's flagship, the 2003 Park Avenue® Ultra, with an aggressive stance, an abundance of chrome and leather appointments, and a classic Buick signature — chrome-plated portholes

TAKING THE WHEEL

BY 1927, GENERAL MOTORS had been incorporated and the Buick Motor Company was its premium division and most popular seller, and they sent for the one man in the country who could take them to the next level. The telegram reached Harley Earl on the 15th hole of the Los Angeles Country Club. He boarded the California Limited in Los Angeles, hopped off in Detroit, and never looked back. His first official assignment as GM's first official styling chief was to build a Buick *he* would want to drive.



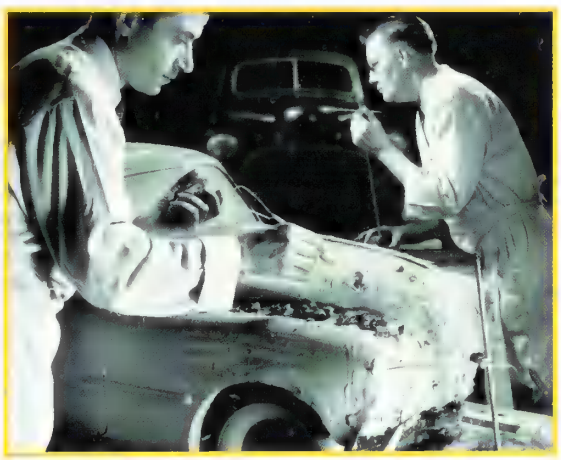
Harley Earl takes charge of GM design, and the entire automobile business turns a corner



Today's Buick LeSabre, with dramatic curves, a swooping roofline, and industry accolades for safety and quality

LIKE PUTTY IN HIS HANDS

FRESH FROM CALIFORNIA, Harley Earl blew into Detroit like the Santa Ana winds. He started shaping the future of car design by sculpting models from clay instead of wood, which allowed for dramatic curves and swooping rooflines. "Longer, lower, wider" became his mantra. He pushed his design ideas to the extreme when he invented the concept of the "concept car." His first concept, the Buick Y-Job, emulated the streamlined look of fighter planes of the era. The most daring and radical experimental design of Harley Earl's career bore a name that still rides the road today: LeSabre.



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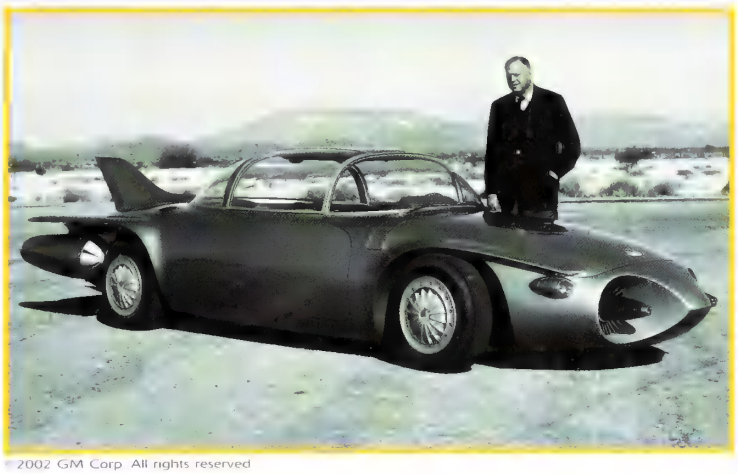
The introduction of clay modeling changes the shape of automotive design



The 2003 Buick Regal® GS, with the famed 3800 Series II 240-hp supercharged V6 engine, and in true Harley Earl fashion, an available interior designed by menswear designer Joseph Abboud

THE POWER AND THE GLORY

BY THE EARLY FIFTIES, Harley Earl's Buicks had become rolling icons of American grace and power. But their beauty was more than chrome-deep. Growling behind the grilles were some of the most sophisticated, most innovative power plants and drivetrains ever created. Bearing names inspired by his lifelong love of aviation, the Flight Pitch Dynaflow and Fireball Straight 8 powered Harley Earl's dream machines and fueled his philosophy that while surface styling is important, it's what's under the hood ornament that counts.



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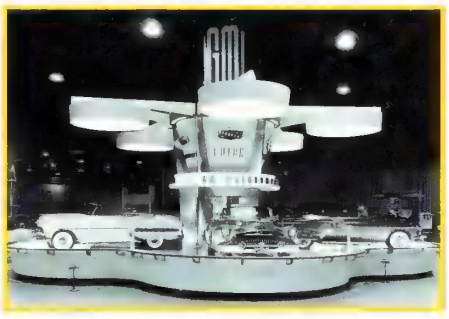
Harley Earl gives his visionary turbine-powered rocket car a pre-flight check



Buick's game-changing concept car, the LaCrosse, a tantalizing glimpse of the road ahead

SHOW BUSINESS ON WHEELS

AT THE APEX OF HIS CAREER, Harley Earl created Motorama, an annual extravaganza that started its season at New York's Waldorf-Astoria, then traveled the country in a convoy of air-conditioned trucks. Crowds came by the thousands for a sneak peek of Harley Earl's visions for the future, and maybe to catch a glimpse of the man himself. Blending chrome with couture, speed with fashion, Motorama was a dizzying and dazzling display of the mind of a man who long ago brought the glamour of Hollywood to the grit of Detroit. As the '50s became the '60s, the curtain fell on Motorama and the amazing career of Harley Earl. In 1959, he took the stage one last time, tipped his fedora to the crowd, bent his six foot four frame into a long, deep bow, and left a legacy that will live forever.



Fashion shows, song and dance numbers, but as always, the cars were the stars



THE SPIRIT OF AMERICAN STYLE

Luxury. Ingenuity. Power. The touchstones of Harley Earl's styling philosophy inhabit every Buick that rolls off the line today. From the curves to the chrome, from the muscular engines to the whisper-silent interiors, from the fit and finish to the spit and polish, today's Buicks are direct descendants and living legacies of America's greatest car designer. To drive a Buick is to feel what Harley felt. To drive a Buick is to know what Harley knew. To drive a Buick is to inherit the spirit of American style.

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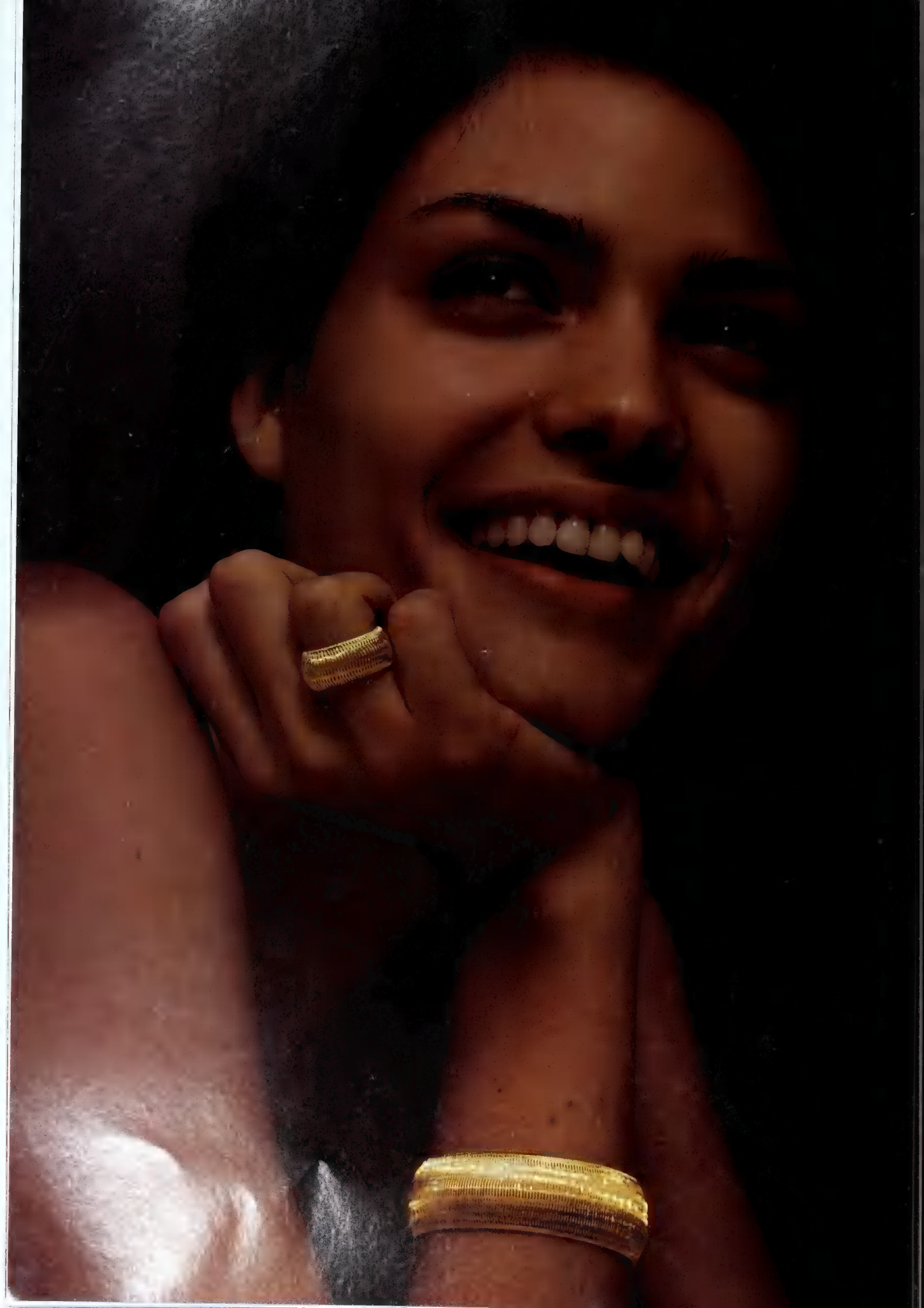
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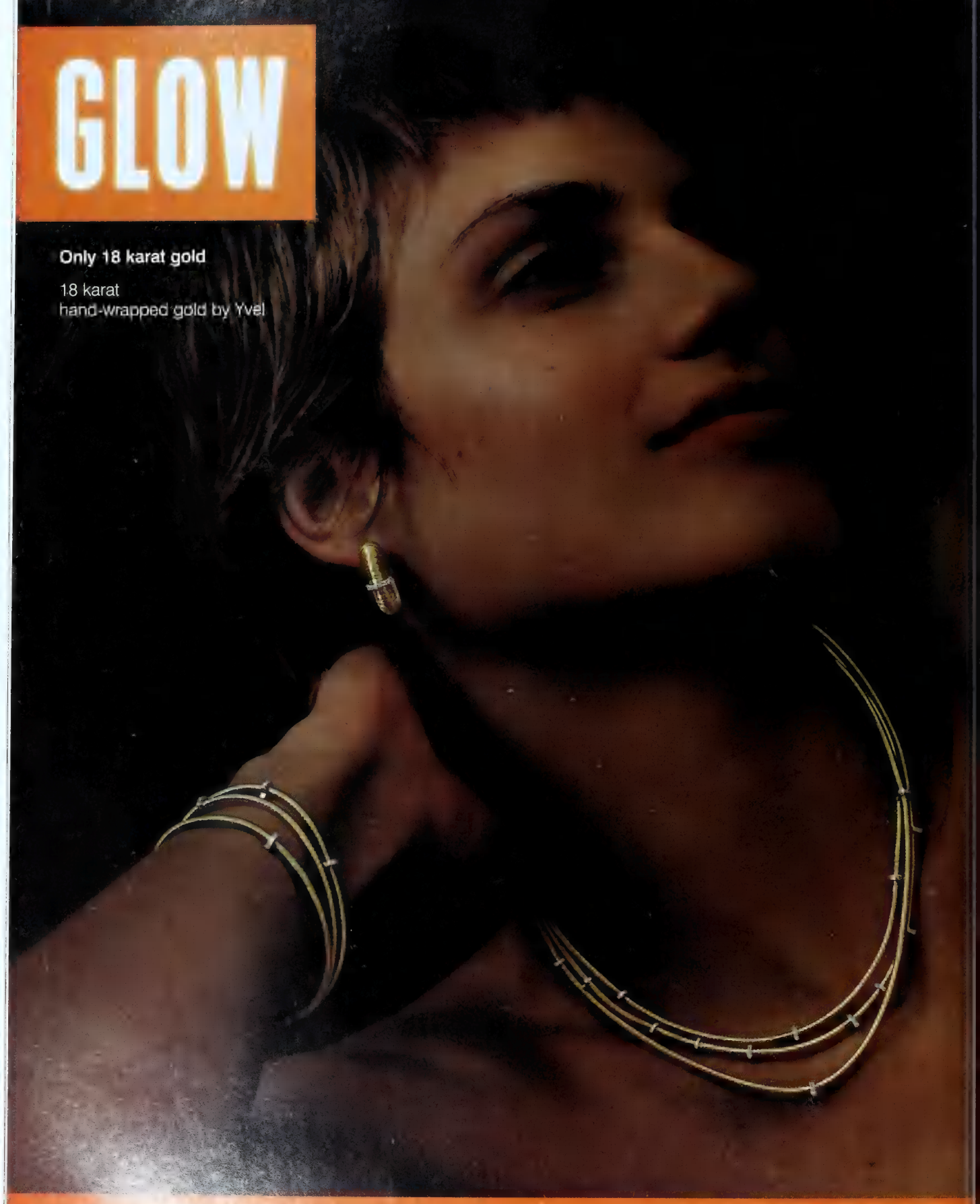


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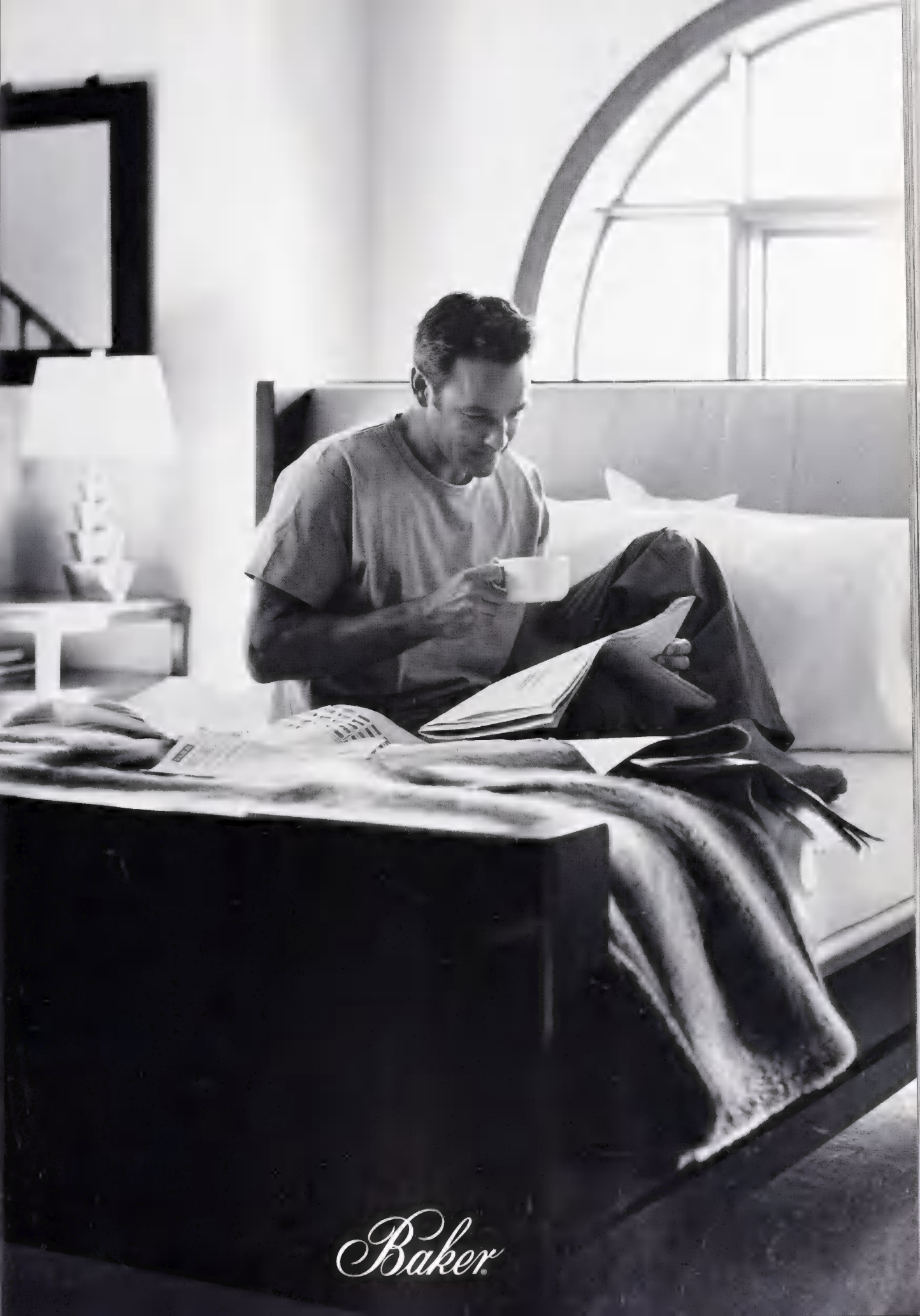
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(letters)



Reader Friendly

Just when I was thinking about discarding my stacks of *House Beautiful* back issues to make more room, I saw the plethora of books and magazines arranged on shelves in Barbara Drake's home ["Drake's Passage," July]. Thanks to her more-is-more aesthetic, my collection remains intact. Now it's displayed like art!

Phillip Kells Rimmer
Atlanta, Georgia



Going Public

It was a pleasure to see Ellen Biddle Shipman featured in July's "Encore." The article refers to her "glorious public gardens"; Shipman also created many fine private gardens that have since become public, such as Longue Vue and Chatham Manor. During Shipman's time, public garden design was for the most part restricted to men. The Sarah P. Duke Gardens at Duke University in Durham, North Carolina, proves her talent for garden design and her prowess with large-scale public gardens.

Carol Kurtz
Board of Advisors
Sarah P. Duke Gardens

Getting Connected

My husband and I recently purchased a summer home in Spring Lake, New Jersey, and were unfamiliar with how to set up a new wiring system for our cable Internet connection. "Ask Betsy" answered many of our questions and pointed us in the right direction.

Tara Ortense
via e-mail

Trophy Case

I was enjoying the June issue until I read "Southern Charm." In it, a zebra head hanging on a wall is described as a trophy. Are you kidding? The antler display in the article "Federal Case" was already disturbing enough. Blowing away living creatures for the mere sport of it is revolting.

Kelly Kennedy
West Hartford, Connecticut

Perhaps Clay Hill, the farm featured in "Federal Case," would be more animal-friendly if one were greeted in the foyer with period transferware instead of animal trophies.

Linda Schwartz
Portland, Oregon

Pet Peeve

I like animals, have a pet, and believe in their humane treatment, but "Party Animals" [June] horrified me. Treating dogs as humans by giving them birthday parties and seating them at the table is inappropriate.

Colleen Tavor
via e-mail

Quick Study

I love the way you mix modern and traditional while remaining relevant in the process. In the year that I have been an avid reader, I have gathered the tips and tricks from your articles for future use in my design career.

Morgan Wissler
via e-mail

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(stylebeat)

Photographer **Richard Pierce** Producer **Tori Mike**

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[from left] Pro Blender in ch red, $130; by Waring, available through www.amazon.com. Artisan stand mixer in tangerine, $249; by KitchenAid, avail ough W ams-Sonoma: 877-812-6235 or www.williams-sonoma.com. Retro green drink mixer, $30; by Hamilto Beach, from Cookin 800-6 10 or www.cooking.com. Two-slice toaster in glacier blue, $219; by Dualit available through Willia Sonoma: 877-812-62 r www.williams-sonoma.com. Seven-speed hand mixer in dark blue, $49; by Cuisinart, available through Spiege 800-345-4500 or www.spiegel Pik ×1 espresso machine, $499; from FrancisFrancis!: 877-854-4141 or www.francisfrancis.com.


Silhouette is not the only way to cover a window. It's just that the alternatives are a lot less interesting."
"When it comes to covering my windows, there's nothing quite like Silhouette window shadings. I find a classic beauty and simple elegance in Silhouette I just haven't seen anywhere else. Sure, there are lots of ways to cover a window. But as far as I'm concerned, there's really only one."
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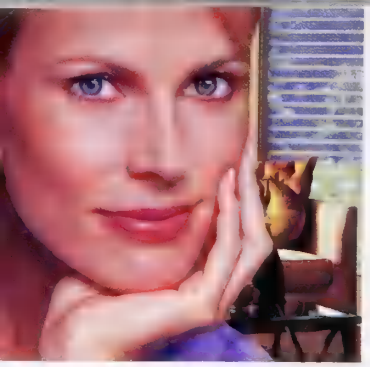


Cool **Stools**

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What makes Silhouette® like no other window covering in the world?"

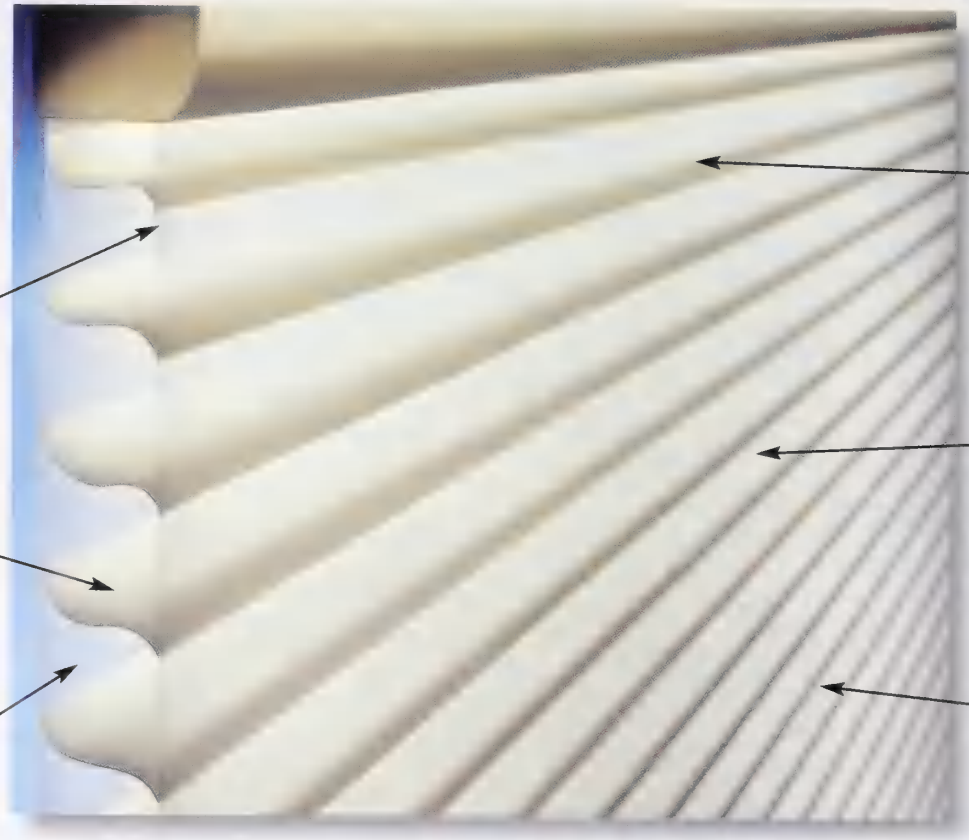


"It's hard to believe, but Silhouette® gives me the softness of a drapery, the privacy of a shade, and the light control of a blind. All in one remarkable window covering."

"My favorite thing about Silhouette? The way the sheer facings soften incoming light, giving everything in the room a warm, comfortable glow."

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"I was surprised to learn that Silhouette filters out the sun's harmful rays that could damage my valuable furnishings—up to 65% UV reduction with the vanes open and up to 95% with the vanes closed."



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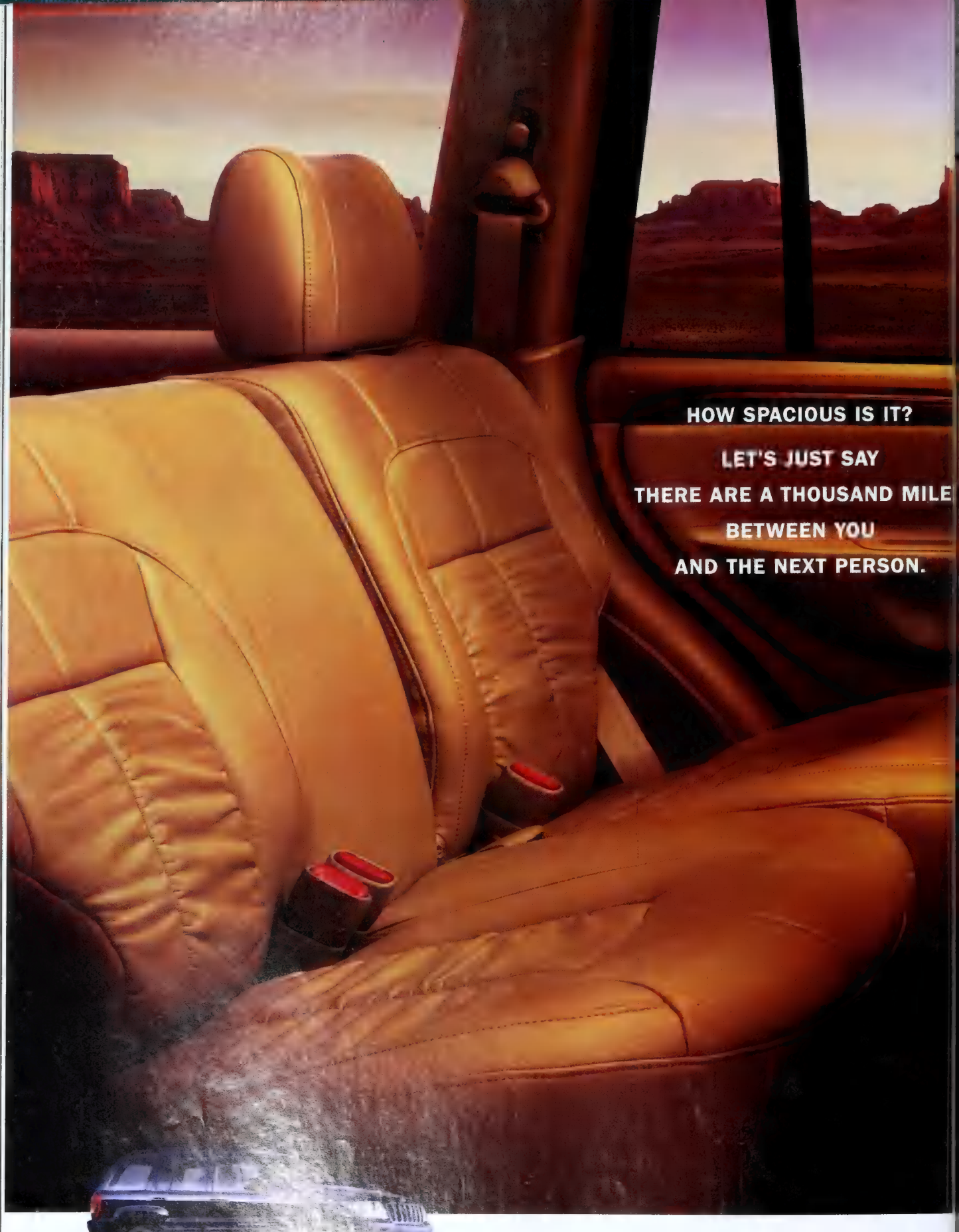
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Mulberry's Old School Stripe (#FD427 F104) in navy/blue through Lee Jofa; 100% wool, 57"w. We cut and flipped half the fabric to center it on the settee, letting the cream stripe fall in the middle. The cream stripe covers the arms, adding to the mirror image; the navy blue was cut to form a border along the bottom.

(swatchwatch)

All Lined Up

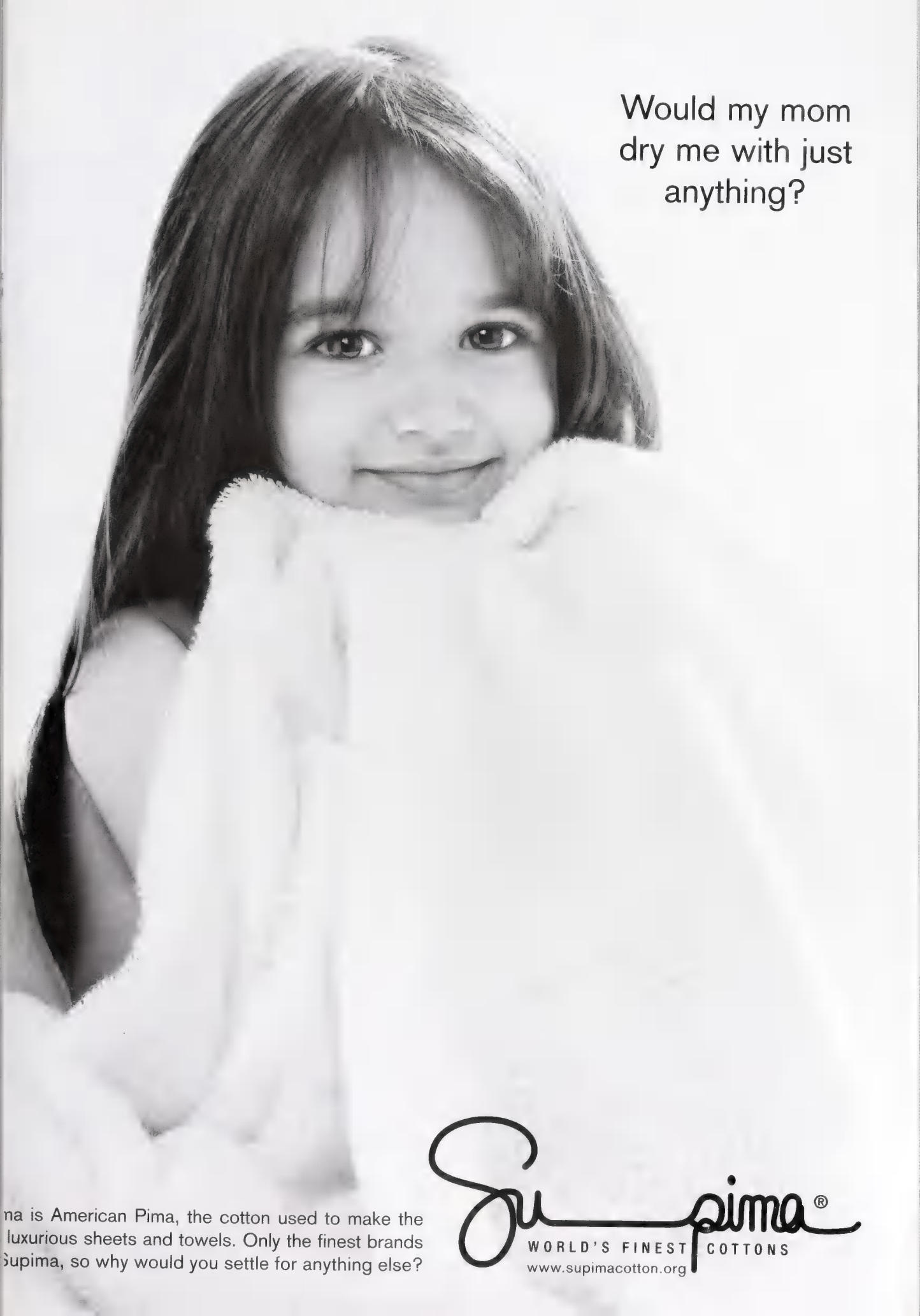
Mitchell Gold's high-back settee spreads its wings

Combine two classics (wing chairs and stripes), pump up the volume in the proportions and the color palette, and tradition takes off. "Stripes are my favorite fabrics," says upholsterer Carl Dellatore of D & F Workroom. "They are strong and orderly, but you can also have some fun with them. In this case, the graphic lines are the ideal counterpoint to the settee's curves." This piece works in almost any room of the house, so we tried fabrics in a variety of flat weaves and velvets, in cottons, blends, and a lightweight wool. The stripes go from men's-club formal to tropical-cabana jazzy, and run both vertically and horizontally. There's something for everyone in this group.

(Continued on page 54)

Mitchell Gold's Carter Settee; 52"w. x 35"d. x 49"h.

Photographer **Joshua Sheldon** Writer **Carolyn Sollis** Producers **Carolyn Sollis and Elaine Wrightman**


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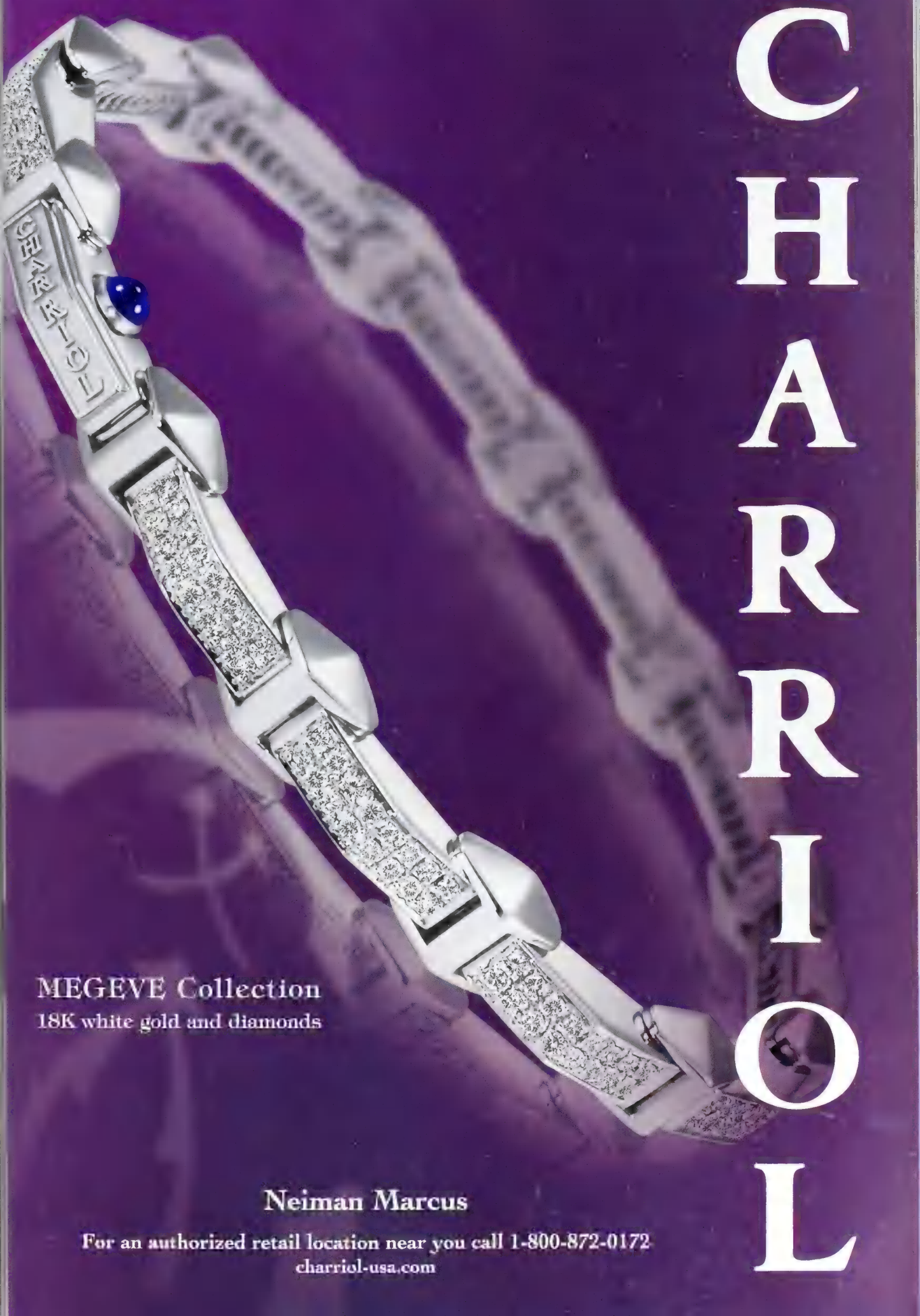
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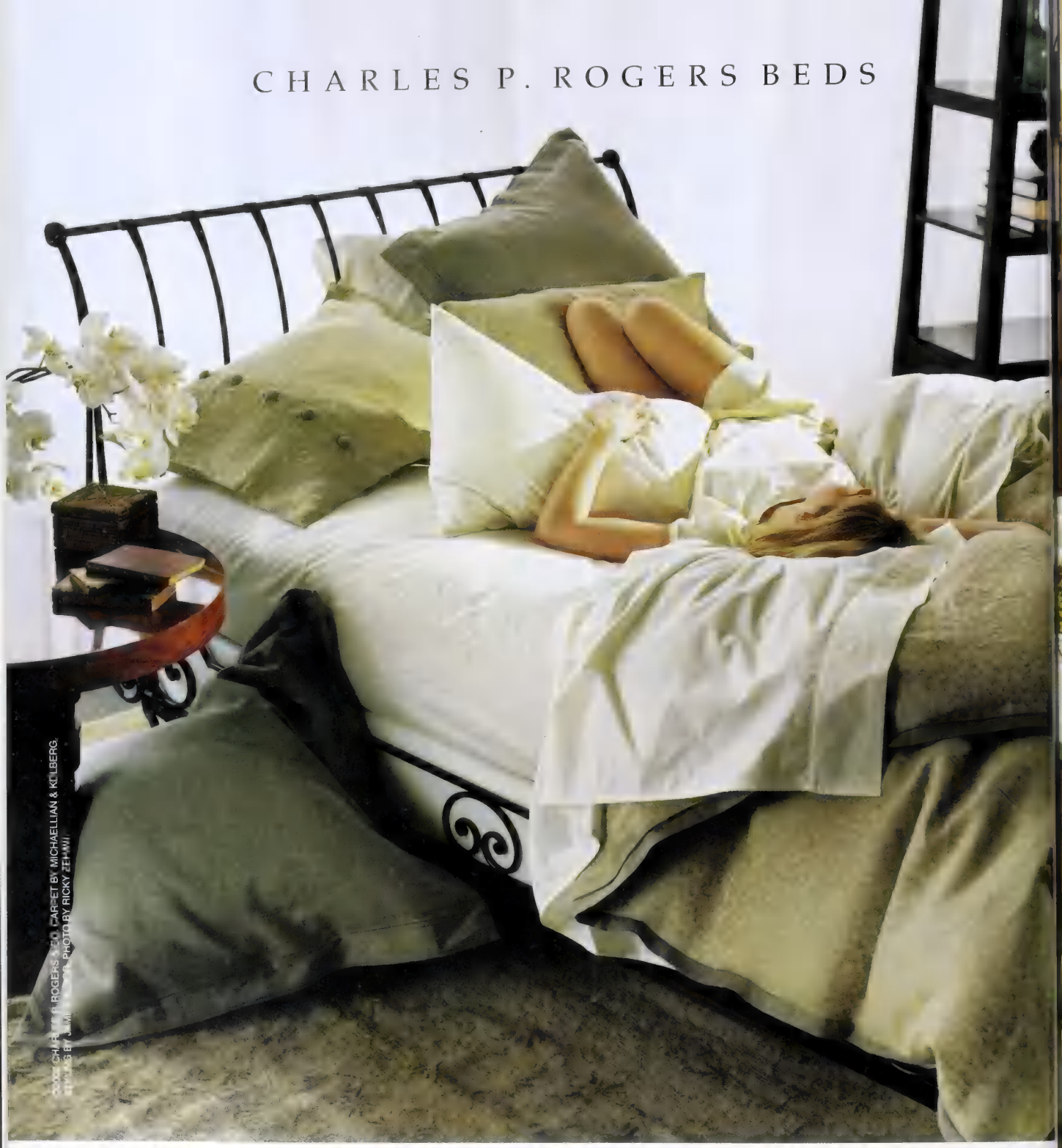
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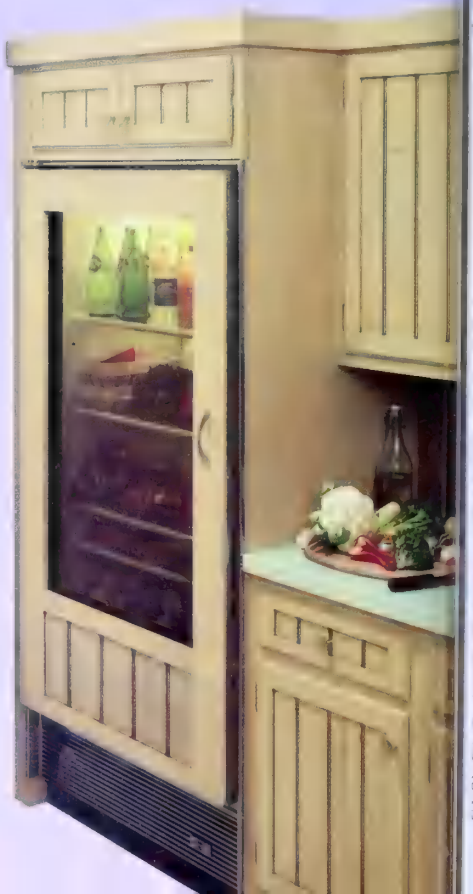
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Photo: Stan Ries / New York School of Interior Design

The New York School of Interior Design offers MFA and BFA degree programs, non-degree workshops and public programs. This fall, NYSID presents an exciting exhibition to celebrate the centennial of The Mount, Edith Wharton's home in Massachusetts. Seven leading contemporary interior designers—Geoffrey Bradfield, Libby Cameron, Thomas Jayne, Charlotte Moss, Lady Henrietta Spencer-Churchill, Michael Trapp and Bunny Williams—outfitted newly restored rooms of this beautiful estate based on principles in Wharton's book, The Decoration of Houses. On display from September 26, 2002 through February 1, 2003, photographs by Stan Ries show the interior installations along with archival material depicting Edith Wharton and life at The Mount. NYSID's lecture series, Dialogues of Design with Louis Oliver Gropp, continues this fall. (212) 472-1500 ext. 9 or visit www.nysid.edu.

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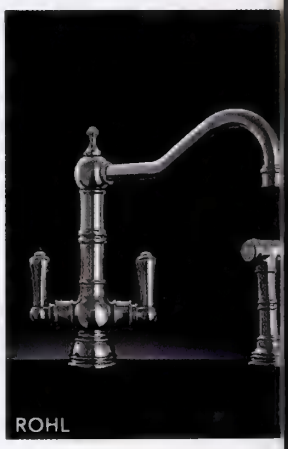
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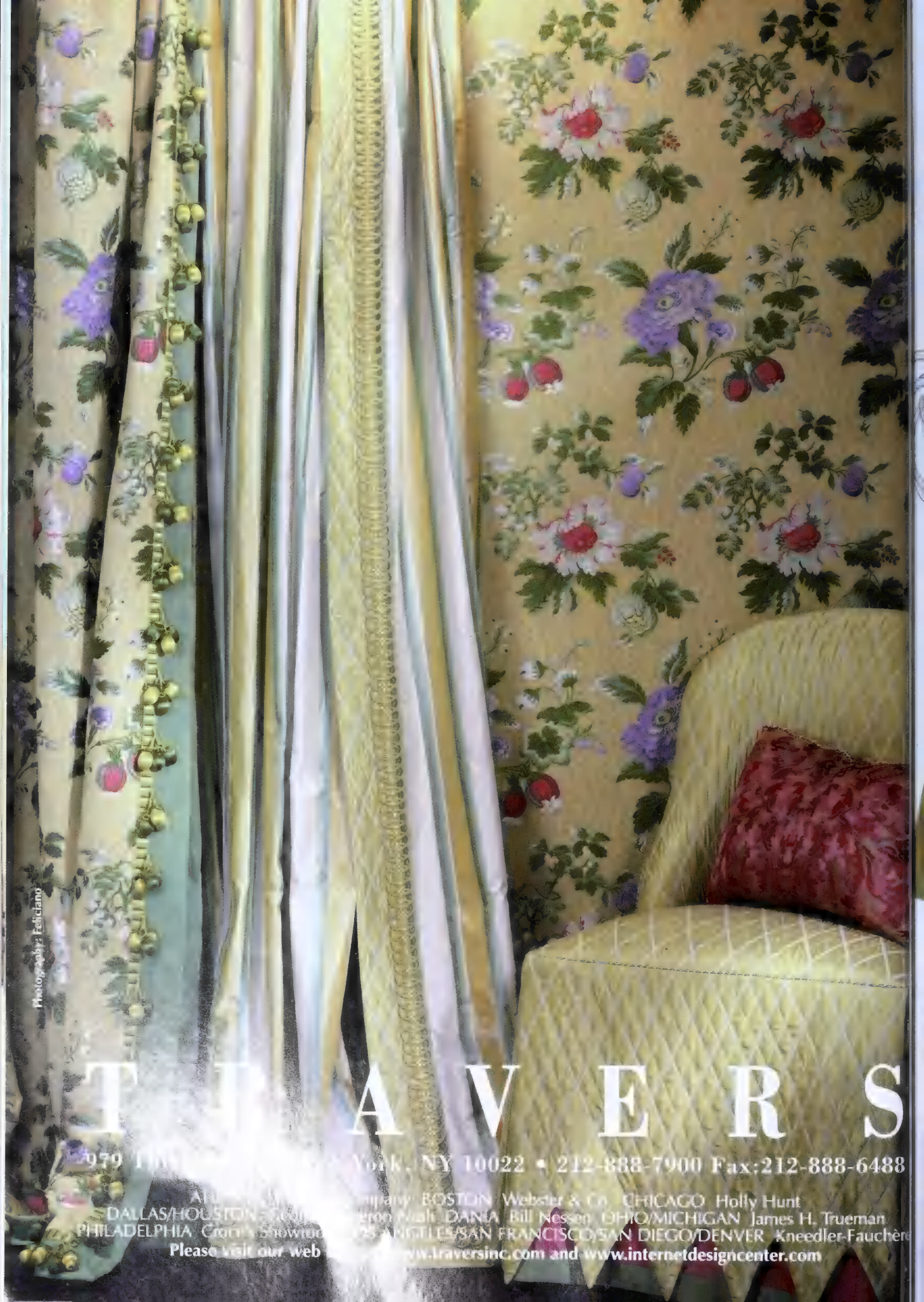
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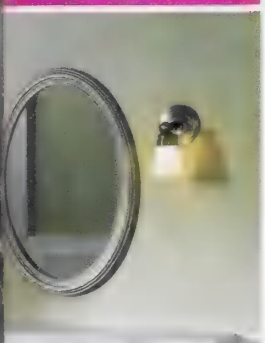
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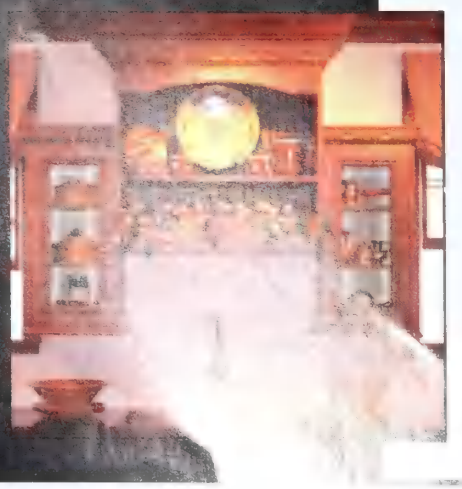
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(Continued from page 44)



Osborne & Little's Nameanisha (#F5002/06); 100% cotton; 55"w. This wild stripe, with bright colors in varying widths, inspired us to experiment. We ran the seat's stripes perpendicular to that of the frame. The big red stripe appears at the center of the back, along the arms, and on the edge of the cushion. Black denim welting sharpens the shape.

Manuel Canovas's Hadrien (#4500/22) in aubergine/pompei; 100% cotton; 57"w. No tricks were needed with this classic English drawing-room stripe—the colors give it the kick. Ivory Ultrasuede trim outlines the shape and provides a visual break from the strong hues.





"Graphic stripes are the ideal counterpoint to the settee's curves"



Thomas Dare's Sarawak (SAR340-202) in multi/orang through Watkins Fonthill; 100% cott 54"w. We ran this "b code" stripe horizon across the entire piec The busy lines are co trolled by red weltin that matches the dar red in the stripe.

Toiles du Soleil's Lulu in (#20326) through Côte Ivoire; 100% cotton; 71"w. The brig stripes of this classic awning p go continuously from top to bo the solid red stripe on the arms the yellow welting rein it all in.


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Ralph Lauren's Fisher's Island Stripe in burlap; 100% cotton; 54"w. To keep the look soft, no welting was used to trim the large-scale awning stripe. We ran the fabric vertically on the body of the settee and placed it horizontally on the arms, which accentuates the curves and further relaxes the look.

Mitchell Gold's Jamboree (#100245) in raisin; 72% cotton, 28% polyester; 54"w. This big blowup of a man's shirting stripe was handled in simple classic style. The stripes run vertically; bias-cut self-welting finishes the edges of the arms and seat cushion.





Clarence House's Marina Stripe (#33783-9); 71% cotton, 29% viscose; 55"w. Running this textured stripe horizontally emphasizes the settee's oversize wing chair shape. We carefully matched the stripes from back to wings. Natural-colored welting forms the trim.



Bergamo's Neva (#21987-2); 65% cotton, 35% modacrylic; 55"w. Because this asymmetrical stripe is velvet, we could not cut and re-engineer it to center the stripes. The three pale stripes along the back and the arms are spaced unevenly, but the strong pattern [illegible] the variation.

tips

- Stripes can be asymmetrical or symmetrical. With most fabrics it is possible to cut and refit them so that they can be centered on a piece of furniture.
- If you want to widen or soften the lines of a piece, "railroad" the fabric horizontally. If you want more height and a more classic look, "waterfall" the fabric vertically.
- Welting is normally cut on the bias, but with a stripe you can end up with a candy-cane effect, a potential disaster. You may want to think about a solid-color welting instead.
- Save money on headers by cutting out one of the stripes and using it as a trim.

More on Swatch Watch, go to www.housebeautiful.com. For more details, see Resources.



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Leslie Keno: As preteens, one of our first loves—before we discovered race cars and girls—was our salt-glazed stoneware collection.

Leigh Keno: The heavy-duty, nonporous pottery jugs, jars, and crocks were made for food storage from the early 1700s through the early 20th century.

Leslie: As children we scoured flea markets and tag sales for great examples. Our collection grew to nearly 50 pieces, all housed on a set of weathered gray barnboard shelves. Every night after dinner, we'd pick them up and feel the different textures.

Leigh: I love the whimsical nature of this crock, which is decorated in cobalt blue with an image of a standing lion. It was made by Julius and Edward Norton—you can see the stamp "J & E Norton" above the lion. The Nortons were a family of potters who worked in Bennington, Vermont. The patriarch, Captain John Norton, founded the factory in 1793; after >

Portrait **Lizzie Himmel** Writers **Leigh and Leslie Keno**

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1850, his grandson Julius managed the pottery with Edward Norton, his cousin. From 1850 to 1859, the pottery they produced was exceptional.

Leslie: Durable, nontoxic, salt-glazed stoneware aided in the storage and preservation of foods. Root cellars dug into hillsides were lined with bins and shelves to support the crockery. This crock has a five-gallon capacity, as noted by the number on its front, and would have stored salted meat and fish, dried and pickled fruits and vegetables, or possibly linseed oil.

Leigh: Stoneware was also used in the household pantry, or buttery, and some crocks had covers as well, although many of the lids are long lost.

Leslie: The vessel's mottled glaze suggests the scorching heat—about 2,300°F—of the wood-burning kiln in which it was fired. Kiln firing involved stacking dozens, if not hundreds, of pots on top of one another, separated only by small, narrow tiles.

Leigh: Early vessels were ovoid-shaped, but by the mid-19th century most stoneware examples were cylindrical in form. The potter could make this standardized shape quickly on his wheel, and more crocks could be stacked and fired in the kiln at one time.

Leslie: The broad surface was also more easily decorated.



Disco-era crock stars Leigh (left) and Leslie (right) show off their stoneware pottery collection.

Leigh: The lion on this crock has a content facial expression, as though he were wandering through the jungle, or at least the Vermont forest.

Leslie: Folk art is about dramatic impact. The whimsical lion sparks the imagination, and the cobalt blue against the white clay ground is striking.

Leigh: Once the artisan applied the slip to the body of the crock, he couldn't change his mind. This type of folk art captures the craftsman's spontaneity.

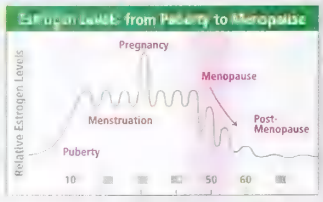
Leslie: Sadly, the popularity of tin containers, which were lighter and unbreakable, contributed to the demise of stoneware vessels after the second half of the 19th century.

Leigh: But the plastic deli container and the tin can will never have the same beauty and appeal.



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Cultural Icons: Three Celebrations

ee cities this fall, Lincoln will bring its ongoing celebration of New ral Icons to life. With the assistance of cultural event producer Gen incoln will present gala evenings celebrating the best in local music, art, literature, theater, fashion, food and design. For residents of go, Atlanta and Los Angeles, this is your chance to mingle with al innovators and find out what's new and what's next, right in your town. More information on these hot events, including dates, venues ow to purchase tickets, can be found on www.biography.com/icons calling, toll-free, 1-866-861-8072.

ner you can join us for these events or not, Lincoln invites you to log www.biography.com/icons to download multi-media information on 's New Cultural Icons, whose dedication to style, passion and excellence s in the best Lincoln tradition. And don't miss Lincoln's New Cultural on A&E's Biography this month and over the rest of the year.

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ONLY IN housebeautiful the next wave of designers

Join House Beautiful and Sotheby's as we celebrate the Next Wave of Designers with an Exclusive Exhibition, Panel Discussion, Cocktail Reception and Silent Auction.

October 4-7:
10:00 -5:00
Tour the beautiful rooms created by Next Wave designers Celia Domenech, Erik Prokesh, Michael and Alexandra Misczynski, Stephen Saint-Onge, Jacqueline Segura, and Joseph Riccio.

October 7:
5:30-6:30
Informative Panel Discussion moderated by Editor-in-Chief Mark Mayfield. Panelists include: Jamie Niven, Leslie Keno, Tim Hobby, Nate Berkus, Tony Stavish, Allison Lufkin, Jay Jeffers, Bart Emerson, Ty Burks, and Chistopher Ridolfi.

October 7:
6:30-8:30
Cocktail Reception/Silent Auction

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Ticket price for Panel Discussion and Cocktail Reception/Silent Auction is $125 to benefit Alpha Workshops. For more information or to purchase tickets, please call 212.903.5123.

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Saturday, October 5	Thursday October 10	Saturday, October 12

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heir inspirations run from Billy Baldwin to Ralph Lauren, Dorothy Draper to Rose Tarlow. They live in Cape Cod cottages, Spanish Mediterranean casas, and urban lofts. They'll sit in everything from a Regency armchair covered in pony to Philippe Starck's see-through Eros chair. And almost all are fainting over chocolate brown (for now, at least). Meet *House Beautiful*'s 15 picks for the next wave of design talent. You probably haven't heard their names yet, but you won't be forgetting them anytime soon.

(risingstars)

The Next Wave



Nate Berkus

Born: Los Angeles, CA, 1972; lives and works in Chicago, IL

When did you realize you were a esigner?
Then the drugstore mirrors that I installed n the ceiling began to rain on my ten-year- d face.

Who inspires you?
ly mom, who has a 30-year-old design busi- ess, and auctioneer Leslie Hindman, who ught me to be a businessperson.

What's your house like?
19th-century brick home that survived the hicago Fire.

What's your favorite local landmark?
ake Shore Drive—Chicago's freezin', hot- g-eatin', bad-hair-causin' version of the orniche.

What's your favorite color combination?
hocolate brown with almost anything.

you had only one material to work ith, what would it be?
eather. Clad the walls with it, inlay tables with it, tile the floor with it, dye it, wax it, cut it—it's like an afternoon at Elizabeth Arden.

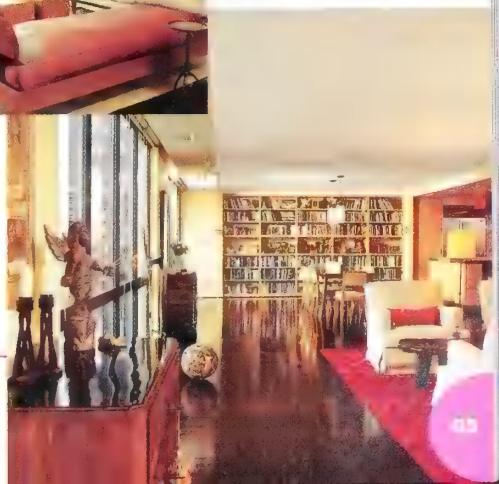
Who's your favorite decorator?
Jacques Adnet and Samuel Marx, who designed or made almost everything for their interiors.

What's your favorite chair?
One of a pair of 19th-century black painted Regency-style armchairs. The seats are covered in pony.

What's the worst decorating mistake you've made?
I didn't trust my instincts.

If you had unlimited resources and could buy any antique, what would it be?
A painting by Matisse.





[above] Chicago-based designer Nate Berkus. [left and below] Two views of a Berkus-designed high-rise apartment in Chicago.





Designer Celia Cabral Domenech at home in Miami.



Celia Cabral Domenech

Born: São Paulo, Brazil, 1970; lives and works in Miami, FL

When did you realize you were a designer?
My mother used to work with a famous interior designer in Brazil. I remember going to the drafting room to spy on the projects and to draw my own sketches.

Who inspires you?
Richard Meier, Le Corbusier, Frank Lloyd Wright, Kelly Hoppen, Anoushka Hempel, Keller Donovan, Christian Liaigre, Antonio Citterio.

What's your favorite color combination?
Dark brown and orange.

If you had only one material to work with, what would it be?
A decorative pillow or throw.

Who's your favorite decorator?
David Hicks, for breaking all the rules.

Where do you like to start in a room?
I study the light.

What's your favorite chair?
Philippe Starck's Eros chair. It's comfortable, translucent, and has beautiful proportions.

Describe your dream project.
A U-shaped house with a pool located in the center, facing the ocean.

If you could go back in time, where would you stop?
I only think about the future.

If you had unlimited resources and could buy any antique, what would it be?
A Biedermeier commode, with a Mark Rothko painting on top.

What's your most unlikely source for great stuff?
Stone Age Antiques in South Miami.





[top to bottom] A Tim Hobby interior. His store, Space, in Atlanta. Hobby in a Miami living room he designed.



Tim Hobby

Born: Tallahassee, FL, 1965; lives and works in Atlanta, GA

When did you realize you were a designer?
At six, I started rearranging my grandmother's house and accessories. She would just sit back and let me have fun.

What's your house like?
A 1970s concrete condominium, with contemporary European upholstery and Lucite-and-chrome lighting.

What's your favorite local landmark?
The High Museum of Art, which was designed by Richard Meier.

What's your favorite color combination?
White with chocolate brown or taupe.

If you had only one material to work with, what would it be?
Wood, for its versatility, depth, and texture.

What's your favorite decorating trick?
Throwing in an unexpected item.

Who's your favorite decorator?
Vicente Wolf, who does ingenious shapes and textures in monochromatic interiors.

What's your favorite chair?
The Statuette chair, designed by the late Lloyd Schwan.

Describe your dream project.
Mine recently became a reality: I opened a furniture, art, lighting, accessories, and linens shop in the heart of Atlanta.

If you could go back in time, where would you stop?
The late 1960s and early 1970s, when great designers like Rudi Gernreich, Emilio Pucci, and Verner Panton were revolutionizing fashion and furniture.

What's the worst decorating mistake you've made?
Placing a Philippe Starck bed with eight legs and wheels on a hardwood floor.

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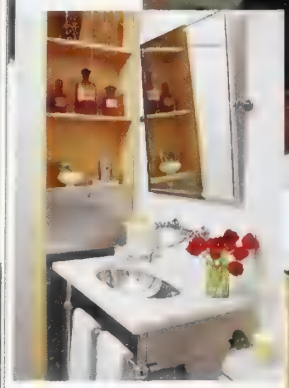
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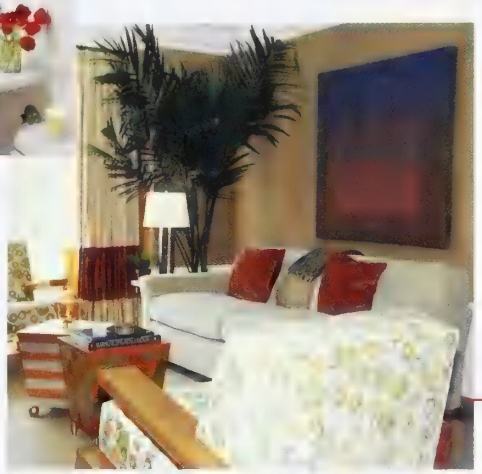
CLICK THE WAY TO SMILE



Jay Jeffers

Born: Dallas, TX, 1969; lives and works in San Francisco, CA





[top to bottom] Designer Jay Jeffers. A bathroom he designed. Gio Ponti–inspired club chairs in his living room.

When did you realize you were a designer?
I designed my dream house at age eight. It was very boxy and very big.

What's your house like?
Gio Ponti–inspired club chairs in the living room, Eileen Gray end tables in the dining/sitting room, chocolate-brown walls and lime-green lacquered nightstands in the bedroom.

If you had only one material to work with, what would it be?
Glass mosaic. I work with an artist who makes beautiful pieces using broken tempered glass.

What's your favorite decorating trick?
High-gloss painted anything—an old bookcase, headboard, coffee table. Then take it to an auto repair shop and bake it like you would a freshly painted car.

Who's your favorite decorator?
Billy Baldwin. His work was original, new, and always unexpected.

What's your favorite chair?
The swoop chair and ottoman by Michael Berman, which looks a bit big but actually has great scale.

What's your most unlikely source for great stuff?
Pier One Imports. I recently bought two clear glass hurricanes to sit on either side of a beautiful Murano glass vase.

Bart Emerson Lee

Born: Cumberland, MD, 1961; lives and works in Santa Fe, NM





[below] Designer Bart Emerson Lee.

[top] A client's living room. [above] An office he designed for Sotheby's Santa Fe.



When did you realize you were a designer?
My father built my childhood home, so I was around the design process from an early age. Even my childhood forts had to have a sense of arrival and never-ending space.

What's your house like?
A little condo on Santa Fe's east side, with a lovely patio that borders on the usually dry Santa Fe River.

What's your favorite local landmark?
Santa Fe's plaza—after nearly 400 years it is still Santa Fe central. I also love the recently renovated auditorium at the Santa Fe Opera.

What's your favorite color combination?
I like the idea of using colors found within a single element in nature, such as a seashell or a leaf.

If you had only one material to work with, what would it be?
Any natural fiber or plant material.

What's your favorite decorating trick?
Stacking books.

Who's your favorite decorator?
Mother Nature.

What's your favorite chair?
Mies van der Rohe's Barcelona chair.

Describe your dream project.
A resort/spa with a focus on nurturing the soul.

If you could go back in time, where would you stop?
Ancient Greece, to learn geometry from Pythagoras.

If you had unlimited resources and could buy any antique, what would it be?
Stonehenge, but only if it came with the original instruction manual.

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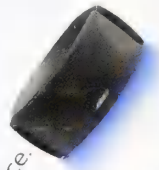
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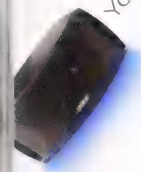
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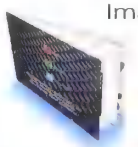


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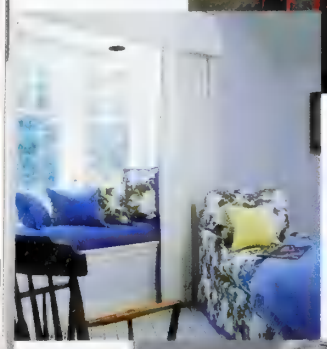
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[top to bottom] The Golden Gate Bridge. A client's master bedroom. Designer Alison Wende Lufkin.



Alison Wende Lufkin

Born: New York, NY, 1967; lives and works in San Francisco, CA

When did you realize you were a designer?
When I was little I began rearranging my bedroom weekly and moved from there to redecorating Barbieland.

What's your house like?
A Cape Cod–style white clapboard house on a hill overlooking San Francisco Bay. It's furnished with family heirlooms and Oriental antiques.

What's your favorite local landmark?
The Golden Gate Bridge. I love how its vibrant orange color stands out against a beautiful blue sky.

What's your favorite color combination?
Straw yellow, robin's-egg blue, and sage green.

If you had only one material to work with, what would it be?
Sage-green toile.

Who's your favorite decorator?
Sister Parish, for her timeless, classic style and sense of whimsy.

What's your favorite chair?
A basic desk chair from Office Depot. I upholstered it in a beautiful Brunschwig & Fils stripe.

If you could go back in time, where would you stop?
The early 1900s in Old Westbury, Long Island, to visit my great-grandmother and her beautiful house and gardens.

What's the worst decorating mistake you've made?
Buying an antique needlepoint rug and a corgi puppy at the same time.

What's your most unlikely source for great stuff?
Tancredi & Morgen near Carmel, California.



[left and bottom] Designers Michael and Alexandra Misczynski.



[top to bottom] Interior views of the Misczynskis' L.A. apartment.



Alexandra and Michael Misczynski

Born: New York, NY, 1972, and San Francisco, CA, 1968; live and work in Los Angeles, CA

When did you realize you were a designer?
Alexandra: When I was 15, our family home was remodeled, and I was very involved with the transformation of my own room. **Michael:** As a child, I was obsessed with LEGOs. I knew I was in trouble when I started painting them colors they didn't come in.

Who inspires you?
Alexandra: Naomi Leff, Michael Smith, and my mother. **Michael:** Richard Meier and Rose Tarlow.

What's your house like?
A 1920s Spanish courtyard apartment in West Hollywood. We feel like we're living in a Mediterranean hill town.

What's your favorite color combination?
Earth tones or natural colors. We rarely nture into anything that looks unnat- or chemically derived.

If you had only one material to work with, what would it be?
Wood, for its structural qualities, depth of color, and beautiful grain.

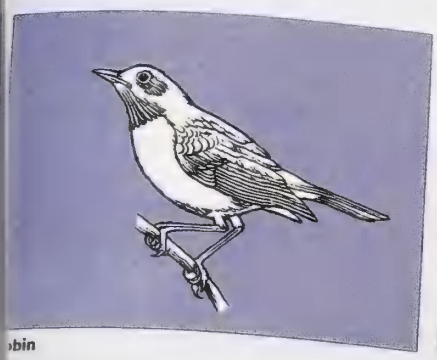
What's your favorite decorating trick?
Slipcovers. They're washable and can be changed with the seasons.

Where do you like to start in a room?
With a client's needs.

What's your favorite chair?
Alexandra: An old English club chair slipcovered in blue-and-white ticking. **Michael:** My fold-up beach chair, with a bungee cord to hold my towel.

If you had unlimited resources and could buy any antique, what would it be?
Alexandra: An 18th-century Khotan rug. **Michael:** An antique architectural model.

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[above] Designer Eric Prokesh. [left] Fair Park in Dallas.

[right] Design hero Renzo Mongiardino.



Eric Prokesh

Born: El Paso, TX, 1961; lives and works in Dallas, TX

When did you realize you were a designer?
By default, while I was managing a design firm in Austin. When the firm dissolved, friends and acquaintances came to me with projects, and I was sort of drafted.

What's your house like?
It's a 1930s house with 50 casement windows in a mostly intact urban neighborhood of Dallas. I've been restoring it.

What's your favorite local landmark?
Fair Park, a vast complex of Art Deco buildings in Dallas. It was built for the 1936 Texas Centennial.

If you had only one material to work with, what would it be?
Stucco. I'd build a wall thick enough to hold shutters or a standard bifold window in its depth.

What's your favorite decorating trick?
Symmetry. It gives a room a harmonious feel.

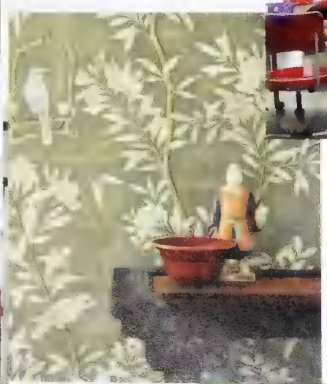
Who's your favorite decorator?
Renzo Mongiardino, particularly his work on Versace's apartment in Milan. He took Italian Renaissance furniture and made it look fresh.

If you could go back in time, where would you stop?
The Rome of Pope Alexander VII, the most exciting building boom in history.

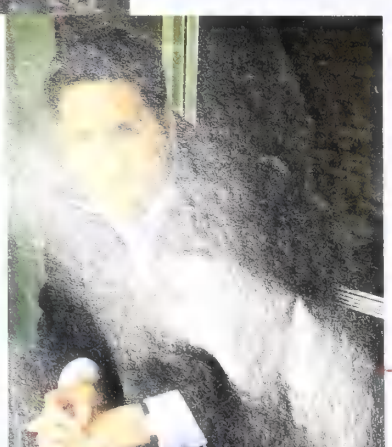
If you had unlimited resources and could buy any antique, what would it be?
The fantastic Morlay hunting-motif clock in the Wallace Collection.

What's your most unlikely source for great stuff?
Dealers close to home.





[top to bottom] Design hero David Easton. Gracie wallpaper. Designer Joseph Riccio.



Joseph Riccio

Born: New York, NY, 1967; lives and works in New York, NY

When did you realize you were a designer?
In Ms. Piazza's home economics class—I won the home ec award at graduation.

Who inspires you?
Juan Pablo Molyneux, David Anthony Easton, Daniel Romualdez.

What's your house like?
A two-bedroom, two-bath apartment with a view of the Hudson River. I feel as though I live in a treehouse.

What's your favorite local landmark?
The World Trade Center. I grew up looking at those towers as beacons of hope, promise, and prosperity.

What's your favorite color combination?
Blue and white, and all shades of brown and white and orange.

If you had only one material to work with, what would it be?
A custom-colored Gracie wallpaper based on an original done for Pauline de Rothschild.

What's your favorite chair?
The Paley chair. It's deep and comfortable and beautifully proportioned.

If you could go back in time, where would you stop?
The 1920s, before the Crash. It was a stylish and sexy time.

If you had unlimited resources and could buy any antique, what would it be?
Vermeer's *Lady Writing a Letter with Her Maid*.

What's your most unlikely source for great stuff?
AJO Lumber and Ace Hardware. They can make anything.


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Designers Christopher Ridolfi and Ty Burks.





[above] Burks's den. [left] A gentleman's study for a recent Boston showhouse.

Christopher Ridolfi and Ty Burks

Born: Boston, MA, 1967, and Dallas, TX, 1961; live and work in Dallas, TX

When did you realize you were a designer?
Ridolfi: When I was spending more time decorating my friends' homes than I was at my day job. **Burks:** At age 11. A friend's father was a well-known decorator, and today I live in a house that was once his.

What's your house like?
Ridolfi: Bel-Air in the 1960s. **Burks:** Everything from an Arts and Crafts chair to French 1940s furniture to 1970s wallpaper in chocolate and lime green.

What's your favorite local landmark?
Ridolfi: The recently completed Meadows Museum at Southern Methodist University. **Burks:** Maple Terrace, a 1920s Spanish-style apartment built by Dallas's wealthiest businessmen, purportedly to house their mistresses.

If you had only one material to work with, what would it be?
Ridolfi: Wood. It can be painted, stained, gilded, gessoed, paneled, veneered, bleached, limed, waxed, oiled. **Burks:** Lucite.

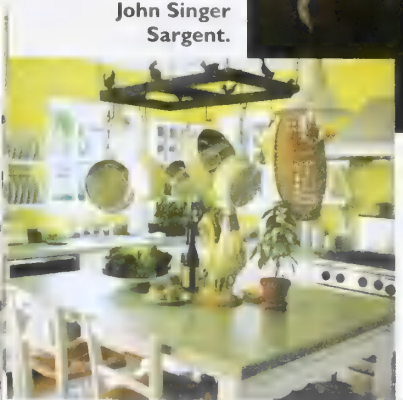
Who's your favorite decorator?
Ridolfi: Dorothy Draper, for her sense of drama. **Burks:** Billy Baldwin.

What's your favorite chair?
Ridolfi: A vintage Klismos chair by T. H. Robsjohn-Gibbings. **Burks:** A pair of 1940s French armchairs designed by Henri Etienne-Martin for an oceanliner.

What's the worst decorating mistake you've made?
Ridolfi: Upholstering a pair of library chairs in chocolate-brown mohair. **Burks:** Accepting a job from a client who hated everything, including her house, her husband, and her kids.



Portrait by John Singer Sargent.





[above] A client's kitchen. [right] Designer Saint-Onge.

Stephen Saint-Onge

Born: Burlington, VT, 1968; lives and works in Redding, CT

When did you realize you were a designer?
At about five or six, I'd sit in front of the television with a sketch pad and draw floor plans of houses I saw on the screen.

Who inspires you?
My background is in film and production design. Ismail Merchant showed me how to create magic using the resources and spaces around me.

What's your house like?
A 1927 cottage-style home decorated in neutral tones, washable fabrics, and distressed vintage furniture.

What's your favorite color combination?
White on white.

If you had only one material to work with, what would it be?
Crisp white cotton sheets.

Who's your favorite decorator?
Ralph Lauren. He is the epitome of a designer in any category.

What's your favorite chair?
A good, old-fashioned rocking chair on a front porch.

If you could go back in time, where would you stop?
America around 1899. Shelburne Farms in Vermont must have been stunning.

What's the worst decorating mistake you've made?
Using masking tape to simulate leaded-glass panes on the windows of my childhood bedroom.

If you had unlimited resources and could buy any antique, what would it be?
A painting by John Singer Sargent.

What's your most unlikely source for great stuff?
The Home Depot.

This is the kitchen your dream kitchen dreams about.



enmore LITE

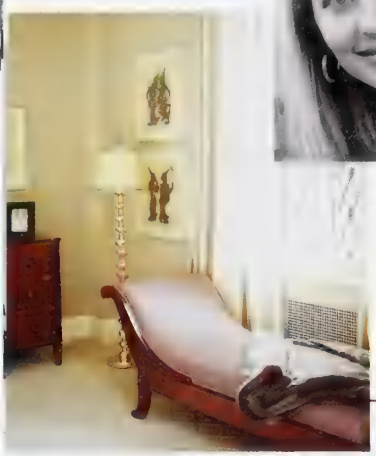
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SEARS
Where else?



[top and bottom] Two interiors by Jacqueline Derrey Segura [right].





Jacqueline Derrey Segura

Born: Westfield, NJ, 1965; lives and works in New York, NY

When did you realize you were a designer?
When I was 14, my mother hired a decorator, and we all shopped for hours.

Who inspires you?
Bunny Williams, who taught me that a $12,000 table does the same thing as a $120,000 table and a lot less to a client's wallet.

What's your house like?
Venetian plaster walls in Bibb lettuce green; a soft pink and chocolate-brown master bedroom; and pink, wheat, and blue in my daughter's room.

What's your favorite local landmark?
The Metropolitan Museum of Art, especially the Temple of Dendur.

What's your favorite color combination?
Brown and pink.

If you had only one material to work with, what would it be?
Venetian plaster, which gives depth and texture to a flat surface.

What's your favorite decorating trick?
Mixing beautiful antiques with Pottery Barn and Crate & Barrel.

Who's your favorite decorator?
Mark Hampton.

Where do you like to start in a room?
With a beautiful rug.

If you could go back in time, where would you stop?
France, 1930. I love the different woods and metals that were used.

What's the worst decorating mistake you've made?
Not sitting in a set of expensive dining chairs to see if they were comfortable.



[right] A showhouse room by Chicago-based interior designer Anthony Stavish.



[left] A client's library. [below] Designer Stavish.



Anthony Stavish

Born: Pittsburgh, PA, 1964; lives and works in Chicago, IL

When did you realize you were a designer?
At eight I created my own G.I. Joe apartment/command center. I designed the furniture and upholstered it with my brown corduroy dress pants.

What's your house like?
I looked at 36 apartments before I settled on mine. I knew I wanted it as soon as I saw it, even though there was crime tape across the front door, bullet holes in the window, three full kitty-litter boxes, and a seven-foot-long vintage 1960s stereo and TV console that had to be cut in half to be removed. But it faced south with windows on three sides. I have since bought the building.

What's your favorite local landmark?
Anything by David Adler in Chicago.

Who's your favorite decorator?
Alberto Pinto, Jacques Grange, and John Saladino.

Where do you like to start in a room?
With color.

What's your favorite chair?
My 19th-century iron campaign chaise.

If you had unlimited resources and could buy any antique, what would it be?
An 18th-century clock-tower mechanism with all the wheels, pulleys, and gears intact. It would make an incredible console table.

What's your most unlikely source for great stuff?
Garbage day in the suburbs! The bed I [illegible] is a Le Trash find.

FOR MORE DETAILS, SEE RESOURCE

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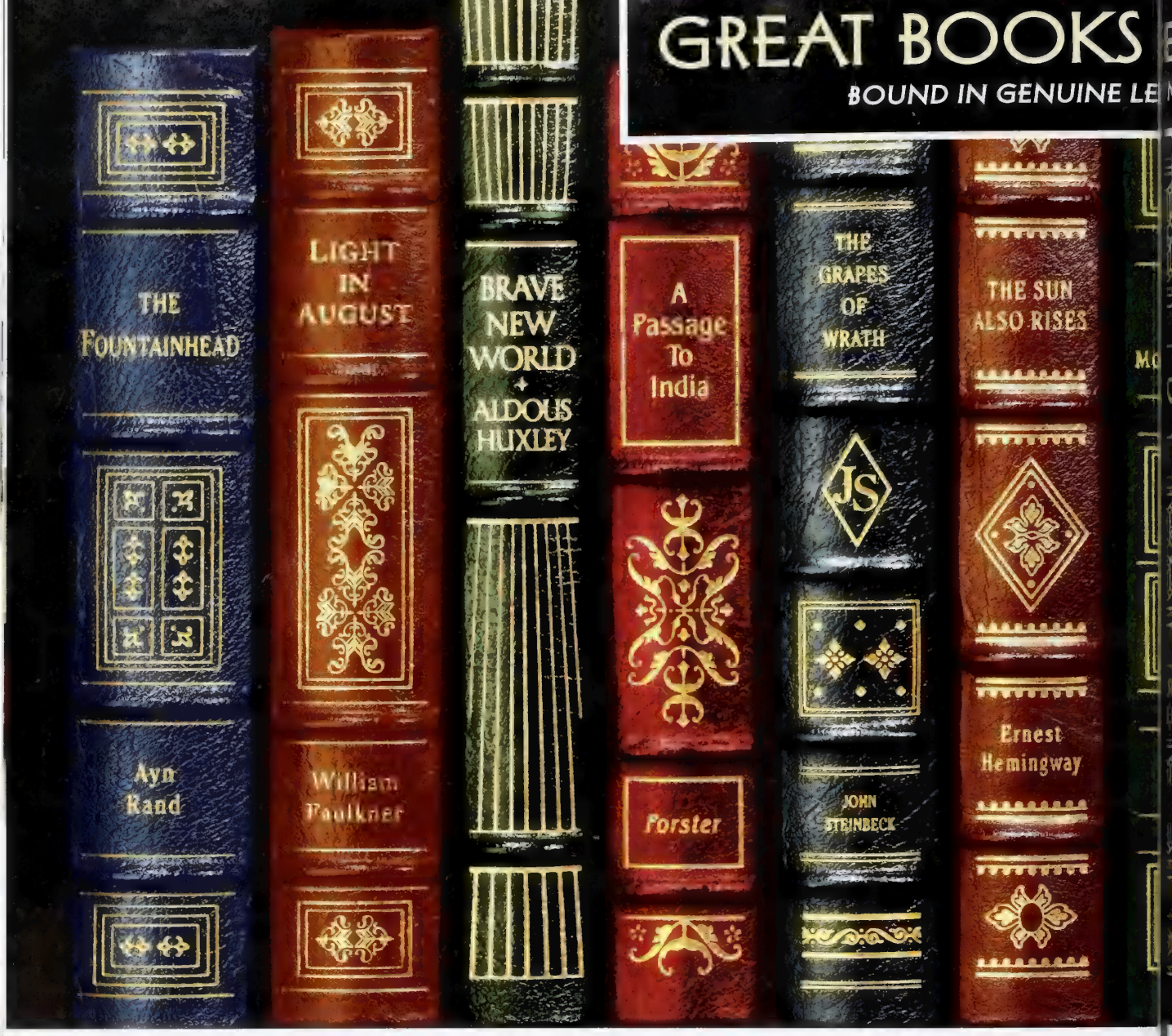
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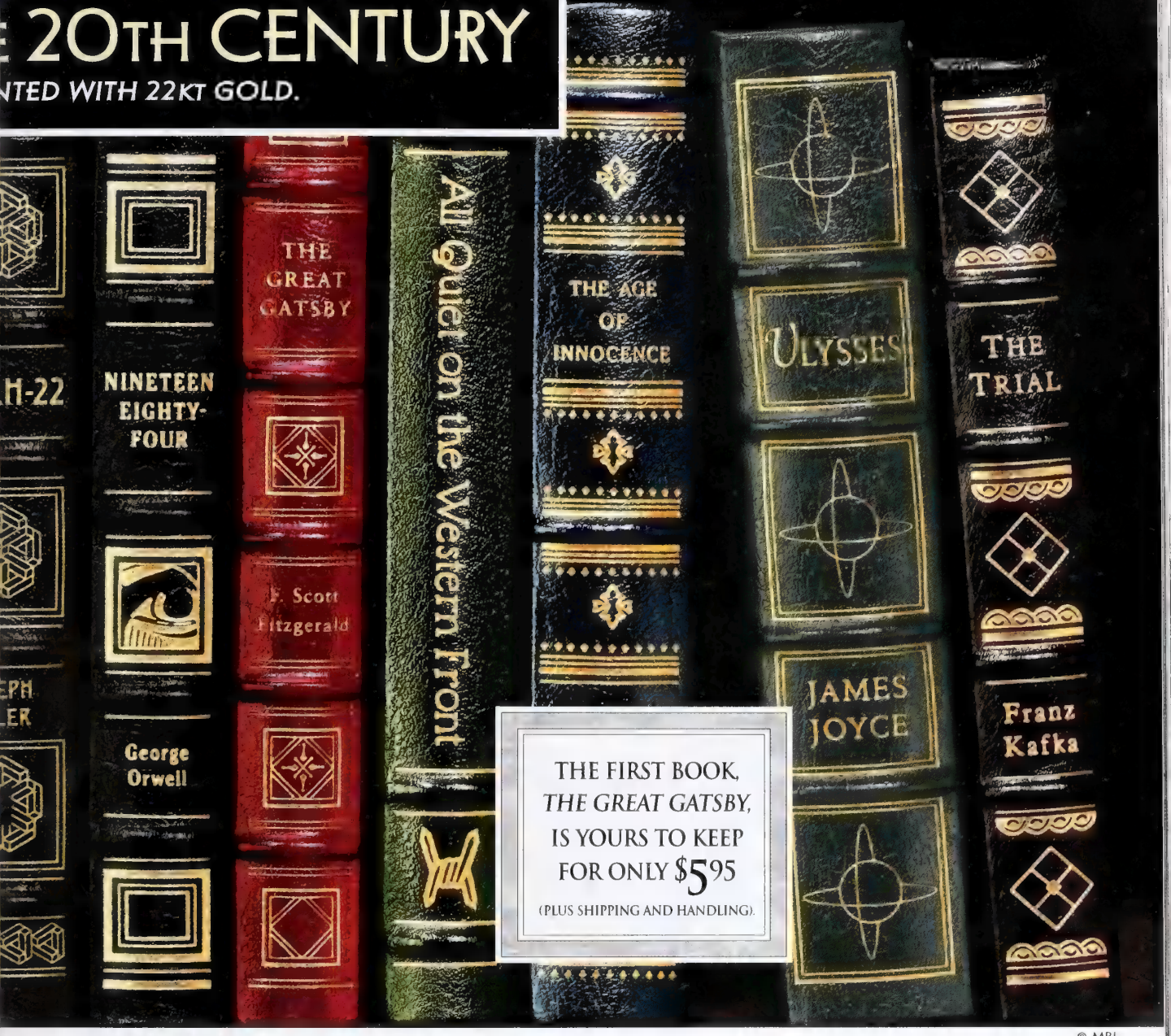
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A mirrored transom above an unusually short window gives the illusion of more height.

A dropped ceiling holds ductwork for central air, eliminating the need for a window unit.

All the lighting is on dimmers so that the owner can set the mood.

Glass-fronted cabinets with ol fashioned latche show off dishes and make the room feel bigge rather than boxed-in.

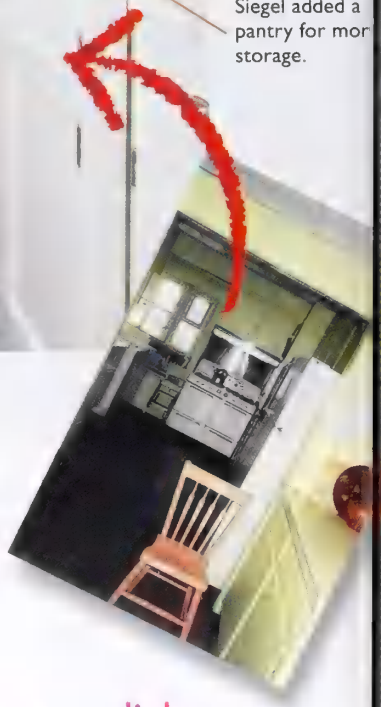
At only 24 inches deep, the Viking refrigerator doesn't invade the floor space.

White Calacutt marble on the backsplash and counters keeps things streamlin For a softer loc it's honed inste of polished, anc sealed to deter stains.

For task lighting, Siegel prefers discreetly hidden incandescent strip lights. Twelve-inch segments are easier to install and don't burn out as frequently as longer strips.

Siegel added a pantry for mor storage.

Cup-pull handles on drawers contribute to the vintage aura.



The ebonized-oak floor is easy on the feet. Two coats of satin polyurethane sandwich a middle coat of semigloss, giving it some sheen.

Water doesn't stain a natural material like jute, which dries quickly. Make sure your rug has a rubber backing to prevent slippage.

(octobermakeover)

Kitchen Confidential

Stephen Siegel casts a hard-boiled kitchen in a whole new light

Walking into this kitchen was like stepping into a bad film noir. "It was dark and depressing, and had barely been touched since the 1940s," says Manhattan-based designer Stephen Siegel. Although it was part of an apartment in a lovely 1903 building, "there had been no attempt to make it beautiful." Siegel's client asked for something clean and bright; the designer modernized the space without sacrificing its historic pedigree, providing every modern convenience while retaining a flavor of the past. "I'm a traditionalist, and I try not to give away the fact that a space has been redone. I made this kitchen look the way it should have been designed originally, and now it feels like part of the apartment instead of a secondary room."

Photographer **Melissa Punch** Writer **Christine Pittel** Producer **Elaine Wrightman**



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(gardengoddess)

Rhapsody in Blue

Conquer the post-summer blues by planting blue bulbs. They're dirt cheap and easy to dig in—think teaspoon instead of trowel

Portrait **Lizzie Himmel** Writer **Katherine Whiteside**





Early spring As the snow melts, *Crocus chrysanthus* 'Blue Bird'—blue on the outside and creamy white inside—pops up, opening and closing in the late-winter sunlight like the mouth of a baby bird. *Chionodoxa gigantea*—nicknamed (thankfully) Glory of the Snow—sports about six starry blue flowers per stem; *C. sardensis* is similar, but with deeper blue flowers. *Scilla siberica* 'Spring Beauty' is killer-blue and tiny enough to plant in big patches in the lawn. Hardy *Iris reticulata* 'Edward' is impervious to both the cold of North Dakota and the heat of Los Angeles; plant this dark-blue charmer across the walk from *Iris histrioides* 'George' and begin your own Kings of England fan club.



Mid-spring Like 'Edward', *Muscari armeniacum* 'Saffier', also called grape hyacinth, flourishes in both cold and hot climes and looks smashing against spring daffodils and tulips; plant a winding river or an electric-blue stripe alongside a short boxwood hedge. With its large cone of deep blue-black flowers, *Bellevalia pycnantha* looks like muscari on steroids. For a cool counterpoint, plant *Puschkinia scilloides* var. *libanotica* (somebody please give this baby a nickname), an antique with pale-blue flowers and dark-blue pinstripes.

Late spring If you have avoided ornamental onions because you don't like huge purple globes orbiting over your earthly paradise, do try planting the altogether more ethereal *Allium caeruleum*. This pretty little flax-blue onion is about one foot tall and blooms only as big as the O in your hand-signaled OK sign. Lighten up a shady garden with a gorgeous dappling of *Hyacinthoides hispanica* 'Excelsior', affectionately called squill in old southern gardens. Heavenly.

To do Buy containerized perennials and plant now. The deals are unbelievable, and autumn rains will assure your newcomers long lives.

Payoff Enjoy the reblooming of your garden after the heat of summer is gone. Pick bouquets of asters and autumn-tinted foliage. ■

Q: [illegible] recommended putting water plants in containers. Even this, my wife I love the look I had to stop [illegible] mosquitoes and other bug "swimmers" were breeding in the water. What can I do to prevent this problem?

A. Buy goldfish. They gobble up every yucky bug in the water, and are really cute to boot. If you're lucky, a handsome frog will become a frequent visitor as well.

E-mail [illegible] questions to hbmail@hearst.com. For more details, see Resources.


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with gifts & ideas to take you
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Spiegel
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[clockwise from top left] Invitations are tied in ribbon and hand-delivered to guests. Sherri Donghia wraps wine and water buckets in swaths of colorful fabric. The tablecloth is a veritable Donghia patchwork. Donghia and her husband, Roger Eulau relax on vibrantly striped hammocks amid the pines. Eulau makes his own couscous. The dining chairs are Donghia designs.

(dinnerateight)

Sylvan Setting

Designer Sherri Donghia entertains under whispering pines

The trees stand like sylphs, 50 feet high, and when the wind rustles throu

their boughs it cools down even the hottest Long Island day. Dinner guests invariably drift outside at Whispering Pines Sherri Donghia and Roger Eulau's timber-peg house on the edge of a vast white pine forest. "People pick up a cocktail and then head out to see what's blooming and what the deer have eaten," says Donghia, design director of Donghia, th renowned home furnishings firm. Guests are further enticed to explore the grounds by a sparkling pool and colorful South American hammocks beckoning in the shade: "I like to create many conversational areas rather than corralling people into one big clump."

"Meals at Whispering Pines are all about fusion—mixing dishes from different countries—and so is the decor," con tinues Donghia, whose tablecloth is a patchwork of fabrics. Chairs, classic Donghia designs, are covered in an assortme of bold stripes. "The mix of pattern keeps the table from looking too studied. It should feel as if it was done with a

Photograph Writer **Christine Pittel** Producer **Kendell Cronstrom**

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sweep of the hand." Orange and fuchsia roses are gathered in a Moroccan bowl next to glass goblets from Mexico and red earthenware plates from China. "I'm always bringing back things I love from different parts of the world. The common thread is that everything is handmade," she says. Donghia enjoys watching her friends go back for seconds and thirds, and everyone tends to linger until the pine needles are fluttering down into the remains of the strawberry shortcake. While Eulau goes to bed, Donghia handles the cleanup, "but it's so easy. Since most of the food is gone, there's not much to put away."



Guests are free to linger poolside during cocktail hour. For more details, see Resources.

tips

- *A good party should include a mix of different age groups. Cross-generational gatherings are more fun. In addition to a steady group of friends, Donghia always invites somebody new, which adds to the flavor of the party.*
- *Don't forget background music. Donghia and Eulau mix rhythm and blues, classical, jazz, and bossa nova.*
- *If you buy what's in season at the market, you can't go wrong.*
- *When it starts getting dark, put a big hurricane lamp on the table and a votive by each place setting.*
- *Place candles everywhere, even in bathrooms. Guests look better and feel happier in candlelight.*
- *Cultivate a herb garden, even if all you have room for is some small pots. A few fresh sprigs add so much flavor to the food.*
- *Cut down on the work by serving dinner buffet-style.*


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A perennial favorite at *HB*, Bill Blass unveiled his new furniture collection in the August 1998 issue [right] and divulged his recipe for sour cream soufflé in November 1978 [below].



DESIGNERS' FARE

Celebrities whip up their favorite foods.

These fashion celebs dazzled each other with their cooking skills at lunch hosted by international food consultant George Lang. Here they are, favorite dishes in hand. The recipes appear on the next page.

1. Mary McFadden
2. John Anthony
3. Willi Smith
4. Carol Horn
5. Bill Blass
6. Adolfo
7. Calvin Klein
8. Donald Brooks
9. George Lang

Louise Sosa with more than 100 designer recipes at all Saks Fifth Avenue stores, $10.





(athomewithroehm)

Remembering **Bill**

Fashion designer, style arbiter, bon vivant, friend

Any reader of this magazine—or anyone generally interested in fashion, decorating, or simple good taste—certainly knows the impact the great style icon Bill Blass had on America. Trying to describe Bill, who died in June, is daunting because he was so much larger than life, both a legendary fashion designer and an all-around good guy whom I had the privilege to call a friend. >

by Ira Schimmel Writer and Producer **Carolyne Roehm**

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Blass's country-house dining room was published in *HB*'s October 1992 issue.

In the 1950s, Bill began articulating a distinctly American version of clothing design, transforming separates and sportswear into high fashion and successfully marrying European luxury with a buoyant freshness and ease. Quintessentially American, he decorated and entertained with the same creative vigor. But what I loved most about him was his friendship, his extraordinary humor, his teasing, and how he made each of his "Babes"—his coterie of female friends—feel so special.

Bill loved gossip and could deflate any oversize ego, but he would not unleash that caustic Blass wit unless he knew you could take it. I met him in 1975, when I was 24 and bringing home $126 a week working for Oscar de la Renta. Oscar and I were in Italy buying fabrics for a spring collection, and Oscar asked his friend Bill Blass, who was also staying at Villa d'Este, to look out for me. I was totally intimidated. Bill was already a famous designer, and I was a starstruck rookie. I'll never forget his first words to me. "How are you, kid? Do you drink?" he said in his gruff voice. I stammered out a timid yes. "Then let's have a martini." I had never drunk a martini, but it made me feel like Carole Lombard and Myrna Loy rolled into one. It was the first of many martinis, although I don't think I ever really acquired a taste for them—I just

(Continued on page 104)

Open Invitation

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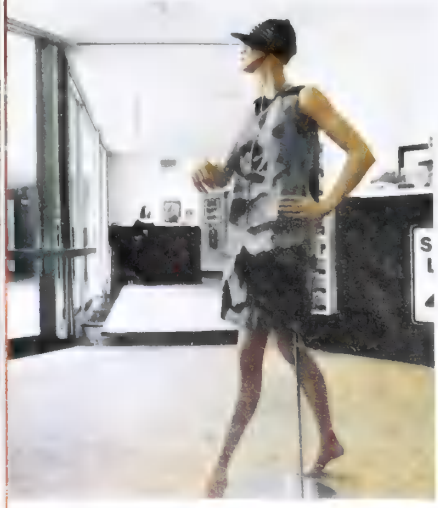


[top to bottom] Director Hilary Jay stands outside Philadelphia University's Design Center, once the private residence of socialite Goldie Paley. A display in the former pantry. A mannequin tests out the den.

(savinggrace)

Second Fitting

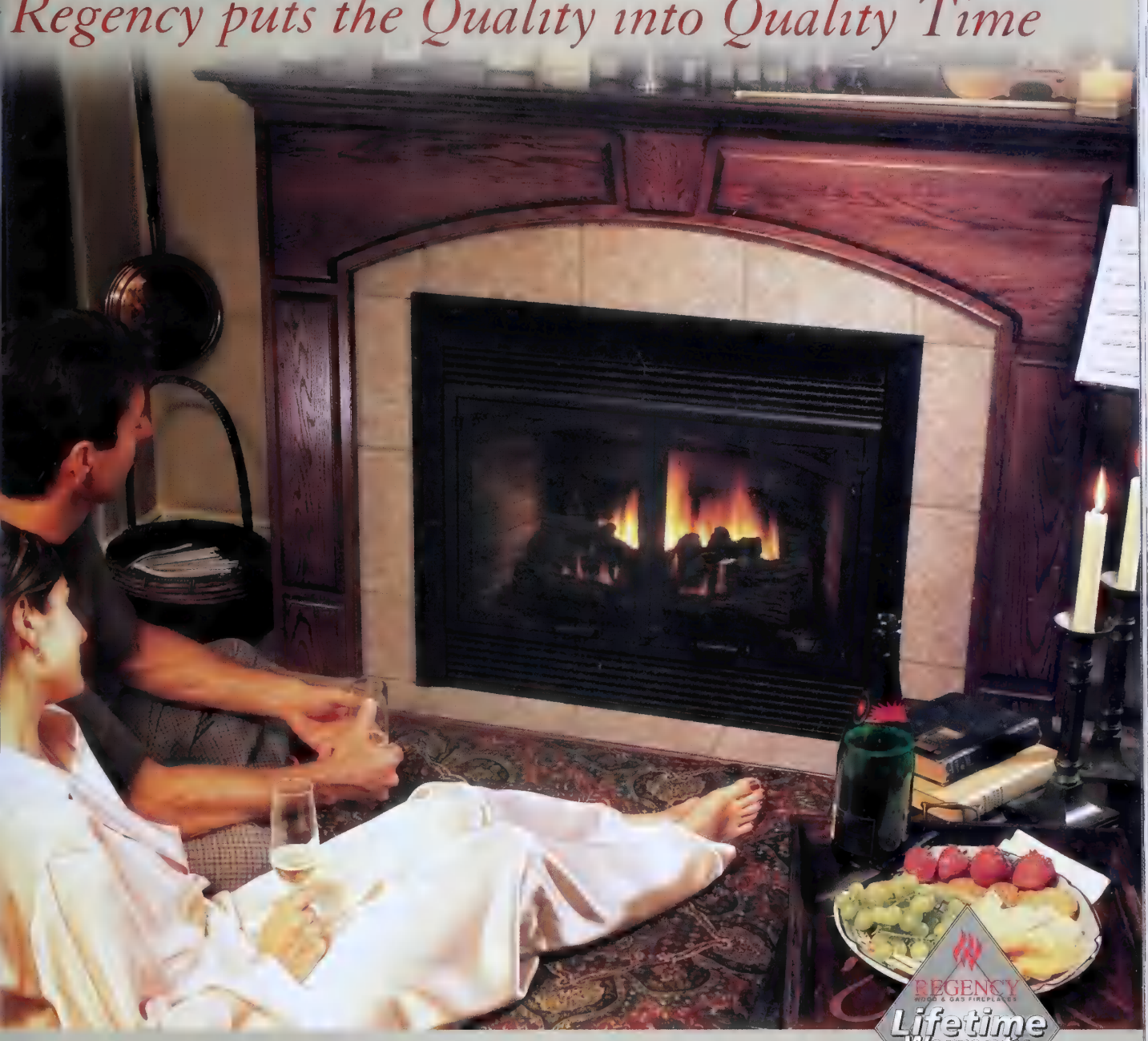
A 1950s modernist house is reborn as Philadelphia University's Design Center, home to a stunning fashion and textile collection



In 1963, when Goldie Paley moved to a modernist California-style ranch house on the edge of Philadelphia's leafy Fairmount Park, she was 81 years old and shedding the past. For almost 40 years she'd been grand dame of a Georgian mansion in tony Chestnut Hill, keeping house for her husband, Samuel, with whom she had helped build a cigar-manufacturing empire, and busying herself with the duties of a Philadelphia socialite. She watched their son, William Paley, hit the pinnacle of success as chairman of CBS and marry the legendarily chic Babe Cushing. In the winters, she navigated the social orbit in Palm Beach.

Photographer **Dean Kaufman** Writer **Amy Donohue** Producer **Kendell Cronstrom**

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[above] The home's ample closet space provides room for umpteen fabric swatch books. [below] One of several curatorial offices.



[above] Two extremes of black and white converge in the living room for a recent show, "Black and White—Beyond the Color Spectrum."

Her husband's death after 65 years of marriage was a blow, but the indomitable Goldie—in her omnipresent Anna Wintourish dark glasses—wasn't one to wallow in widowhood. Born in Ukraine in 1882, she already knew about survival and starting over, having grown up in Chicago as part of a family of poor immigrant shopkeepers. Her sunny new showplace—replete with floor-to-ceiling windows, wavy-edged Pennsylvania bluestone terrace, and piano-shaped pool—was an anomaly in starchy Philadelphia. Undaunted, she carted in her collection of Louis XVI furniture and lived harmoniously in the streamlined environs until she died in 1977 at the age of 95.

Goldie Paley's daughter, Blanche Paley Levy, donated the house to Philadelphia University, a college largely devoted to textiles and fashion, and today it serves as the institution's Design Center. The closets, bedrooms, and basement now shelter a 200,000-object collection of textiles, vintage clothing, and accessories, ranging from pre-Columbian weavings to 1960s Pucci shifts. One hall closet stows a dozen feather-topped 1940s cocktail chapeaus, while another is filled with delicate 19th-century French lace coats. Inside Paley's dressing room are a horde of vintage Gucci handbags, Scaasi suits, and filigreed Victorian tortoiseshell hair ornaments; large file cabinets hold swatches of delicate 18th-century French brocades and silks. In an unintended homage to Goldie Paley, the Design Center looks like the domicile of one very groovy grandma.

The collection hadn't been properly catalogued in years, which was a shock to director Hilary Jay when she took over the center in 2000. "I had heard about some fabrics," she recalls, "but no one was talking about 10,000 pieces of couture and more than 100,000 textiles." She's still at work on

"I had heard about some fabrics, but not 10,000 pieces of couture and more than 100,000 textiles"

the daunting task, but has managed to draw some attention to the center with a handful of exhibitions, beginning with the inaugural show last fall, curated by fashion designer Todd Oldham. The latest show, "What Is Design Today?," housed in the nearby Ravenhill Chapel, runs from October through March 1, 2003. "Design surrounds us everywhere, yet its meaning is ambiguous," says Jay. "Is design only a result of mass production, or can a single handmade object be design?"

Constructed in 1955, the Paley house was designed by Philadelphia-based architect Earle Bolton, Jr.—he also built the early-1950s birdhouse at the city's famed zoo—for Blanche Paley Levy's in-laws, Ike and Rita Levy, in a style that Bolton dubbed "Hollywood ranch." After entering through the marble-flanked front doors, visitors can see directly through glass panels at the back of the house to a sycamore and chestnut forest beyond. Each public space—living room, library, and dining room, which are now galleries—opens onto the next in a stylish enfilade.

Goldie Paley may have been down- *(Continued on page 17*

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[right] Heather Hoyt and Alison Levasseur in their Manhattan office. [below] The space is fashionable from floor to ceiling.





(9to5)

Pretty in **Pink**

In their Manhattan office, the principals of Hoyt Levasseur go for both polish and play

Orchid is the new beige: somehow decorators Alison Levasseur and Heather Hoyt have just convinced a skeptical visitor that the pinkish lavender color on their office walls is actually subdued. "The color is neutral," says Levasseur. "It works with everything." Such as a chunky, metallic Paul Evans conference table and console, a plush love seat covered in a blue-and-white floral, and a collection of Chinese coral. Girlish touches, like a feathered headdress from Cameroon and a maquette originally created for a Christian Dior window display, soften the office's massive red Lucite desks.

"We had to be cost-conscious, so we chose items carefully and saved money where we could," says Hoyt, describing the challenge of outfitting their Upper East Side headquarters on a Lower East Side budget. The pair discovered that they were just as likely to dig up a sofa or chair in Chinatown or online as in one of the antiques galleries lining their street, and materials were gotten for a song. Curtains are made of sari fabric purchased in the Little India neighborhood of Queens, geometric-patterned vinyl flooring covers the bathroom and kitchen floors, and white shelves line an entire wall for simple storage. "If you work in an environment where you can change elements like the paint color and furniture, then have fun with it," says Levasseur. "Surround yourself with things you love." >

Photographer **Buff Strickland** Writer **Christine Shea** Producers **Senga Mortimer and Howard Greenberg**

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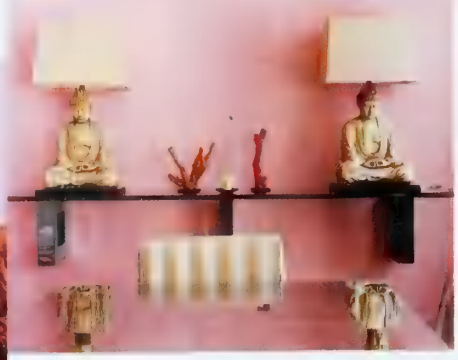
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[far left] The designers pin fabrics, photos, and drawings on corkboard, which covers most of the wall space. [left] The conference table and console are by design maverick Paul Evans. For more details, see Resources.

tips

- Begin with a bulletin board. "We covered as much of the wall space we could with corkboard," says Hoyt. "We like to have all the thing that inspire us—fabric, photos, drawings—tacked up on the walls."
- Rethink the basics. Hoyt and Levasseur had their Lucite desks made to order and transformed run-of-the-mill chairs with oxblood pater leather and off-white nailheads. "They were originally a dirty beige," says Levasseur. "By the time we were finished with them, they were unrecognizable."
- Invest where it counts. The Paul Evans conference table and consol were the pair's most expensive purchase. "We found them on a We site from a dealer in the Midwest," says Levasseur. "They were in p fect condition."



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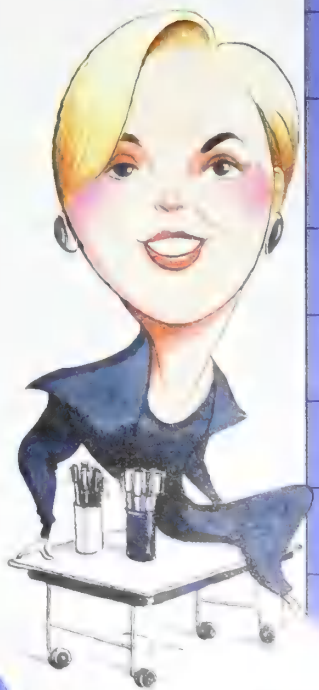


(duelingdesigners)

Packing It In

When it comes to where to put what, Celeste Cooper and Keith Irvine are a storehouse of knowledge

"I give architects actual linear feet of books, magazines, china, linens, clothes, and shoes"



Designer	Celeste Cooper Boston, Massachusetts, and New York, New York	Keith Irvine New York, New York
Mantra	I edit rigorously for scale, form, and color.	I'm a magpie. Layering and accumulation have always been my lodestar.
Getting organized	By the time I can manipulate the stylus on a PalmPilot, I can find what I need in my Filofax.	At the start of each day, I prioritize the top four things I need to accomplish.
Shelf life	Built-ins, built-ins, built-ins! I give architects actual linear feet of books, magazines, china, linens, clothes, and shoes, plus 10 percent for future growth.	I double-stack my books on every shelf, in piles on the stair steps, and as a makeshift table with a lamp and my decanter of Scotch.
China syndrome	I have a passion for table settings, displayed by pattern on Corian shelves.	I store masses of antique china in a huge hutch that I designed.
Bar exam	My bar consists of glasses, bottles, and barware on my grandmother's silver tray.	I place a bar tray with bottles, decanters, and glasses on a painted Regency desk from Nancy Lancaster's Gothic bedroom at Haseley Court.
Silver fox	I store silverware in no-tarnish bags in drawers lined with Pacific cloth.	I store silverware in a crummy old drawer in the butler's pantry.
Desk job	I put pens, pencils, and the like in a Kartell cart; stationery is piled on black-lacquer trays.	I keep pens and pencils in red lacquered tin containers and antique tankards.
Bath math	Towels are rolled and stored in a Corian niche below a heated towel rack. Toiletries are kept in a full-height medicine cabinet.	Toiletries, towels, and soaps arranged on pretty two- or three-tier antique painted tables.
Jewelry	In flat metal files by Bisley from Sam Flax.	In an antique box, or an old piece of furniture with secret drawers.
Shoes	In black-and-white shoe boxes stacked on floor-to-ceiling shelves behind a roman shade.	Stored on flat shelves in the shoe bags they came in.
Get cooking	I keep small appliances in line with Bulthaup's Appliance Garage.	The ideal kitchen has a high shelf around the perimeter for displaying china.
Looking sporty	Store athletic gear in a large closet with pegboards, hanging racks, and bins.	Keep gear in a large closet or mudroom.
Edit and eliminate	Four times a year.	I can edit just fine for clients, but never for myself.

"I keep pe and pen in rec lacquered containe and antic tankard"

Michael Witte Producer Carolyn Sollis

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 (Continued from page 92)

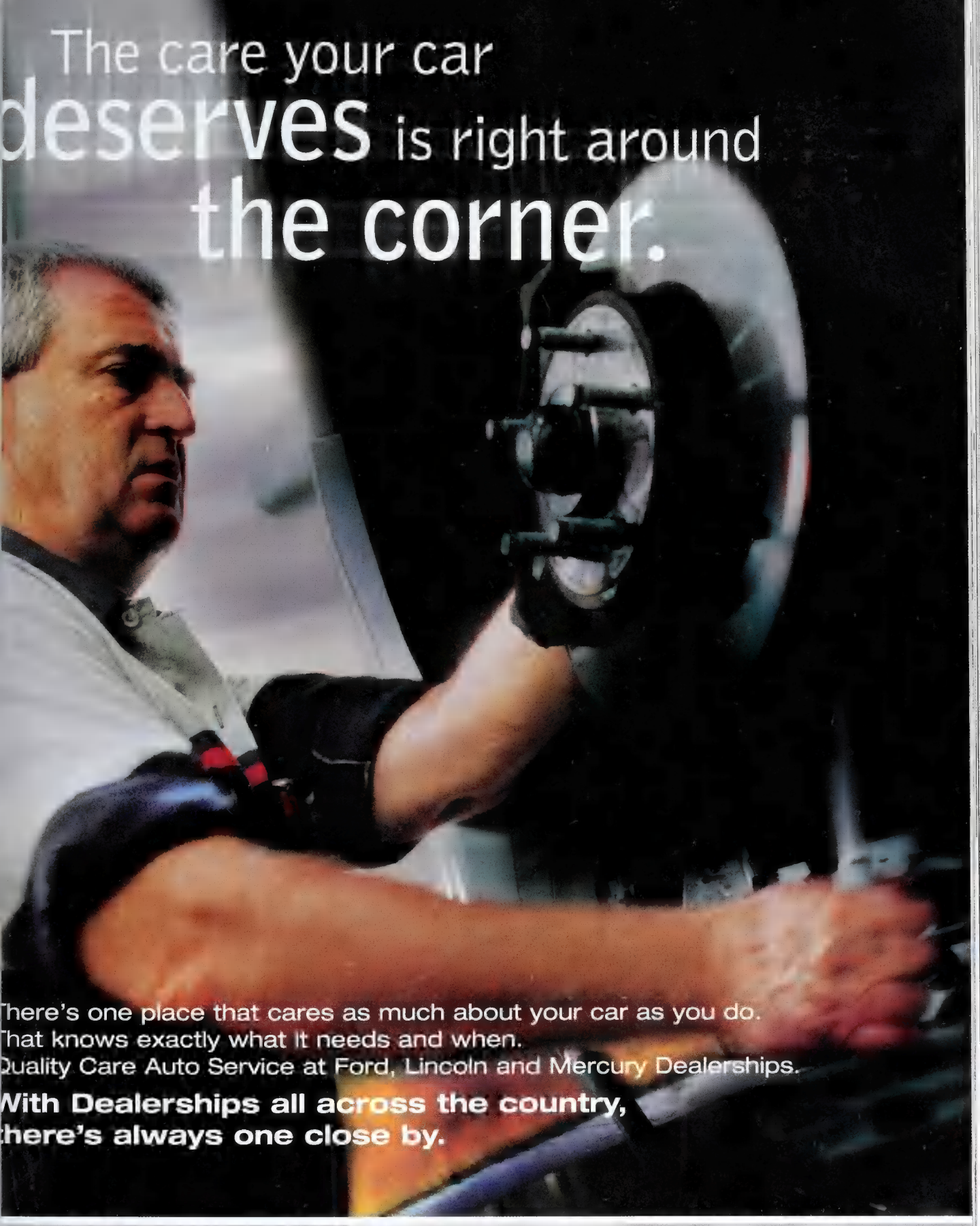


With Oscar de la Renta and Carolyne Roehm in Connecticut.

wouldn't think of drinking anything else with him.

Bill was handsome and elegant, and his brilliant blue eyes, which had a wicked twinkle, made him irresistible. But his sardonic humor is what hooked me: he would have given Noël Coward and Oscar Wilde a great run for their money. Personal circumstances made absolutely no difference to him—he always opted for the struggling, amusing artist over the rich bore. It didn't matter to him if I was a "kid design assistant," a fellow fashion designer, or the wife and then ex-wife of one of America's richest men. Three years ago, when my house in Connecticut burned down, Bill was among the first people to reach out to me. "What can I do?" he asked. I told him that all I wanted was a new puppy and for him to take me to London. "You get the dog and I'll make the reservations," he said, and off to London we went. London with Bill meant staying in a corner suite at the Connaught, dinner at Harry's Bar, a lot of "antiquing, eating, and drinking," and a stop at Huntsman for a suit (for him) and a new riding jacket (me). He was a wonderful shopper; he helped me buy furniture for my house on that trip. He himself live beautiful homes in Manhattan and Connecticut, and he advised me w I was rebuilding.

We shared a somewhat blind lo for our dogs, and agreed that we r often preferred their company to t of certain members of our two-leg species. When my dog Annie was last year, the first person I called w Bill. I knew he would understand pain because he deeply loved his y Lab, Barnaby, to whom he was alw slipping chocolate-chip cookies. B and I were devout foodies. He wo periodically call me and say, "Let's one of *our* kind of lunches." As M west natives, we indulged a taste f finer (read: fattier) foods. Our lun consisted of root beer floats, crear egg salad sandwiches, and banana cream pie. Not the diet-plate spec but I can't remember enjoying a m more. And of course once we had ished, it was time for our martini.



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In this issue: more of the easy, elegant style and design inspiration you've come to expect from House Beautiful *each month, whether it's decorator Mary McDonald's brilliant tennis pavilion–cum–guesthouse or publisher Melissa Ulfane's spirited Paris pied-à-terre, a waterside vacation retreat in Florida or a wildly idiosyncratic Houston lair, sophisticated urban digs by decorator David Netto or design expert and author Rita Konig's lively London flat (she practices what she preaches). Like to cook? You'll gobble up our special feature on kitchens, plus a sparkling laundry room that's anything but a wash.*



Guesthous

Decorating a new pavilion on an esteemed Hollywood estate, Mary McDonald is at the top of her game



Photographs by Victoria Pearson

Written by Vyvyan Rich

e, Anyone?



[this view] Decorator Mary McDonald stands outside the guesthouse she decorated on a Hollywood estate once owned by Buster Keaton. [far left] Rattan chairs by Arden House are interspersed with orange trees in reproduction pottery containers from Ceylon et Cie.



[facing page] White walls and white upholstery set off eclectic decorative objects. McDonald used her client's Oriental rugs to center the coffee table, a Pasadena Rose Bowl flea market find. [this page] Cotton fabrics from Diamond Foam & Fabric were used for curtains in both the dining and living rooms. An antique zebra skin covers the ottoman.



The large Hollywood estate was built by the great silent film star Buster Keaton, and since then, other residents have included James Mason and Cary Grant. This glittering pedigree was very much on the mind of Mary McDonald when she decorated a new guesthouse for the present owner. "I wanted the rooms to look as though they had evolved since the estate's golden days," she says.



"I wanted the rooms to look as though they had evolved since the estate's golden days"



The perfectly symmetrical Mediterranean-style pavilion, which overlooks the tennis court, consists of sitting and dining areas, a bedroom, a small library, kitchen, and two baths. The rooms are arranged in an enfilade, so guests can stand at one end and see the other. Arched French doors function as generous windows.

Although white upholstery abounds, the designer pulled the color red through the long, narrow interior in prints and stripes and solid accents. African and Chinese artifacts belonging to the owners are unpretentiously displayed amid antiques from Europe and the Raj. To this mix, McDonald added her signature blue-and-white ceramics, bringing some pieces outdoors to flank the loggia where comfortable seating is sheltered by a deep blue awning.

McDonald painted all the walls white and covered the floors with wool sisal to create an unintrusive background for "the kind of eclectic furnishings English expats would use in Kenya during the mid-20th-century. I kept thinking of their lives filled with unaccustomed sunshine, their exotic trophies."

[above] A bathroom, luxurious with a slipper chair and Oriental rug, is boldly accented in red. [facing page] Reproduction Swedish Gustavian chairs from Haga Collection sit comfortably with Chinese stools from Carl XII Antiques. The curtains and bedspread are made from Diamond Foam & Fabric cotton. For more details, see sources.



Netto lined the living room curtains in a ruby-red wool gabardine and added a tufted ottoman upholstered in lemon-yellow cotton from Manuel Canovas.

Designer David Netto knows how to do the right thing

Park Avenue Proper



Photographer **Dana Gallagher**

Writer **Christine Pittel**

Producer **Miguel Flores-Vianna**


The Golden Age of Dutch Art



A Portuguese-style painted chandelier from Sentimento hangs above a mahogany dining table designed by Netto and made by Laszlo. The 19th-century faux-rosewood chairs are from Waldo's Designs.



FOR CERTAIN YOUNG, ACCOMPLISHED NEW YORKERS BUYING their first serious apartment, David Netto is the designer *du jour.* He understands exactly what his clients want because he's their age and he grew up in a similarly serious Manhattan apartment himself. The couple who commissioned this project are actually longtime friends of Netto's. A baby was on the way, and the husband's bachelor flat, in which the pair had been living, would soon be too small. Yet they asked Netto to spruce it up for a family of three because the real estate market was tight and brokers had little to show them. To make things more interesting, the husband (who flies his own plane and can turn any problem into a game) challenged the designer to a race. He bet that he could find a new home faster than Netto could redecorate the old one. "As with any and all contests, my client won," the designer says with a smile.

Netto was happy to concede as soon as he saw the distinguished Park Avenue apartment that would now be his focus. He dropped the old project, picked up the new, and put on more speed. "The space, in a pre–World War I building, was in such good shape that I didn't need to do much architecturally," he says. "Besides, there wasn't time before the baby was due, so I just started painting furiously." A fresh coat of color took decades off the rooms. Netto followed it up with a selection of furniture that was substantial without being stodgy. Working feverishly, he pulled off a feat virtually unknown in the annals of Manhattan renovations: "I got them into the new place in three months."

ve left] In the entrance hall, a 1940s urst mirror hangs over a George II ogany console. A pair of stag's-leg s flank a fossil. [above right] library's sofa and armchairs are lstered in Malverne velvet from ers; the curtains are made of Prelude Jaspé Mousse from Clarence House.





Netto respected the work of the previous decorator, Mica Ertegün. "I'd love to take credit for the beautiful inlaid-wood floor in the entry hall," he says, "but at least I had the good sense to keep it." Because the clients are young and haven't had a chance to accumulate a stash of fine antiques, Netto chose not to go the usual "big brown furniture" route in the huge living room. Rather, he concentrated on lots of comfortable seating so it "could really be a hangout instead of a ceremonial space used only at big cocktail parties."

He saved his grandest gesture for the dining room, which is almost as large as the living room. "To make it seem more intimate, I decided to paint some architecture into it," he explains. French artist Jean Carrau spent weeks creating faux wainscoting, beams, and ceiling coffers. At first the clients wondered whether they really needed a trompe l'oeil dining room, but Netto told them to "live a little. To quote the great Albert Hadley, I tried to give them what they never knew they wanted." Perhaps they didn't know they wanted sapphire-blue hurricane lamps, or orange lampshades topping a pair of classical bronze candlesticks either: "They had orange flowers at the dinner party, and I said, 'That's it!' I was always striving to take their preppy background and weak it."

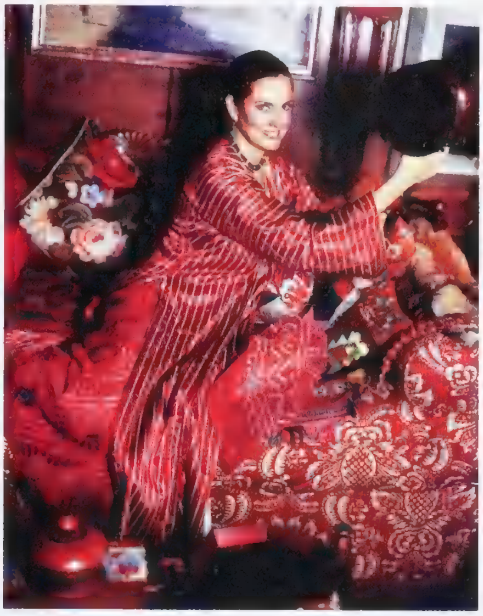
Architect Will Meyer, a friend of the husband's, helped with the kitchen. The [illegible] clean and white, and Meyer took that as his cue to design [illegible] ng what would have been there when the apartment [illegible] 00 years ago. It fits seamlessly into Netto's brand [illegible] of great American decorating that isn't flashy. [illegible] by Billy Baldwin and Parish-Hadley. "But a sense of [illegible] dest things to achieve."

[above left] The slipper chair is upholstered in white terry cloth fro Rogers & Goffigon. [above right] The tufted sleigh bed, upholstered in Buxton by Travers, was designed by Netto and made by Trade France [facing page] Pietra Cardoza stone counters with a simple beveled edge, brushed-nickel fittings, and a farmhouse sink from Waterworks give the new kitchen a vintage look. Blue paint sets off white dishes insid the glass-fronted cabinets. For mor details, see Resources.




Photographer **Oberto Gili**
Writer **Mimi Read**
Producer **Senga Mortimer**





[near left] Christina Girard, who is wearing an antique Ottoman robe, holds a Tibetan drum from her collection of musical instruments. [far left] New chairs are boldly matched to an antique Chinese lacquer screen.

Christina Girard has enriched her **Houston** house with layers of personal history

NESTING INSTINCT

"No matter where I go, I act like a little bird: I pat my twigs around my nest and surround myself with all the things that make me feel good," says Christina Girard, a mother, artist, and free spirit who has lived in Spain, Hungary, France, England, China, India, Jordan, South America, and, perhaps most exotic of all, Texas. None of it has been wasted on her. Her particular assortment of twigs is, for now, lining a 1983 Mediterranean-style house in a quiet Houston subdivision where she has lived for a decade.

Adjacent to the city's 1,500-acre Memorial Park, Girard's house is cozy, exotic, and warmhearted—a nest enriched with ancestral furniture and paintings, personal collections, and fabrics from all over the world. She didn't need a decorator because interior design is in her blood. Her Hungarian mother also lived in many countries and took immense pleasure in the decorative arts. Her godmother, Helen Davis, has been described as the Sister Parish of Houston. The late decorator Mark Hampton was a dear friend and the godfather of one of Girard's children. "What I learned from Mark Hampton is the importance of creating vignettes," she says. "He taught me that you can walk into a feeling, live inside a feeling."



The red Bridgewater chair in the living room is a Mark Hampton design.

"Mark Hamp taught me that you c



lk into a feeling, live inside a feeling"



Even though her son Miguel is 30 years old and lives in Argentina, e decorated a bedroom with him in mind. "Miguel is half Spanish, d red is his favorite color," Girard says. "So I made him an Iberian ve where gypsies might hang out." The daybed, covered in Fortuny bric and overlaid with an ancient Incan poncho, is piled with pil-ws made of tribal textiles from the highest altitudes: the Himalayas, e Atlas Mountains, the Andes. The ceiling is tented with an exuber-t Turkish *suzani,* a kind of fabric once used by Ottoman sultans.

In the handsome, civilized living room, every object has a tale tell. The old Persian rug? Her mother's. The tiny red cinnabar



acing page] The walls of the breakfast room display family pictures d a collection of handmade boat models. The wicker love seat is om Pier One. Cherry ladder-back chairs belonged to Girard's mother. bove] The master bedroom's rolltop desk and Regency bench are mily pieces. Girard's sister Gabriel Girard painted the garlands on e walls. Carpet by Stark. [right] On the George III table are narrow pier-mâché messenger boxes once carried in the sashes of Mongol rsemen. Wax seals from a grandfather's collection hang on the wall.



table? A gift from Prince Faisal bin Saud al-Saud, who moved in Girard's circle of friends when she lived in Spain. The Adam-style pine mantelpiece? She found it lying on the ground in a salvage yard when she was 16, bought it for $98, and put [illegible]. She says, "In my house, there's no little box [illegible] in a book, no photograph [illegible] found meaning in me."

Girard's [illegible] glamorous focal [illegible] semiprecious stones [illegible] scenes. Girard bought the [illegible] in a shop in East Hampton, New York; surrounding it are new dining chairs with wheel-shaped backs that "have a Hindu feeling."

Holes had to be drilled in the ceiling of Girard's bedroom to accommodate her grand George III English bed. Its hangings are from Colefax and Fowler, but the linens were sewn and embroidered by cloistered nuns in Toledo, Spain. "On my bedside table I keep bits and pieces that have to do with the intimate life of my children," Girard says. "These are not things I'd put downstairs." With a big laugh she adds, "Of course, I also have a few petrified love le[illegible] among them." ●



[facing page] In Girard's son's bedroom, a new cane-back trundle bed from Ballard Designs is covered with vintage textiles. Paintings of the Basque country hang on the walls; the tribal rug is Moroccan. [this page] Known to the Girard family as "Mom's circus," the powder room is a trompe l'oeil tent painted by Gabriel Girard. For more details, see Resources.

Photographer **Luke White**

Writer **Fiona McCarthy**

Producer **Senga Mortimer**



[this page] Rita Ko
living-dining room
is piled high with p
from Dransfield &
Archipelago, and A
Gish. The framed
is from Long Stree
[facing page] Desi
author Konig in he
bedroom. Wallpap
by Cole & Son.





DecoratingDNA

Na ure conspire to turn a celebrated Lon



gner's daughter into a dazzling talent herself



[right] The entrance hall's wall color is Moxa lime green from the Paint Library. The 1928 painting, Nina Konig's "first grown-up purchase," is from dealer Sarah Maisey Thompson. [all other views, clockwise from facing page] The big living-dining room, anchored by a colorful kilim, includes a pair of sofas covered in Fustian by Nina Campbell, Konig's mother. A mirrored screen vitalizes a corner. Konig often uses her dining table as a work space; a group of Karl Blossfeld prints hangs behind her.



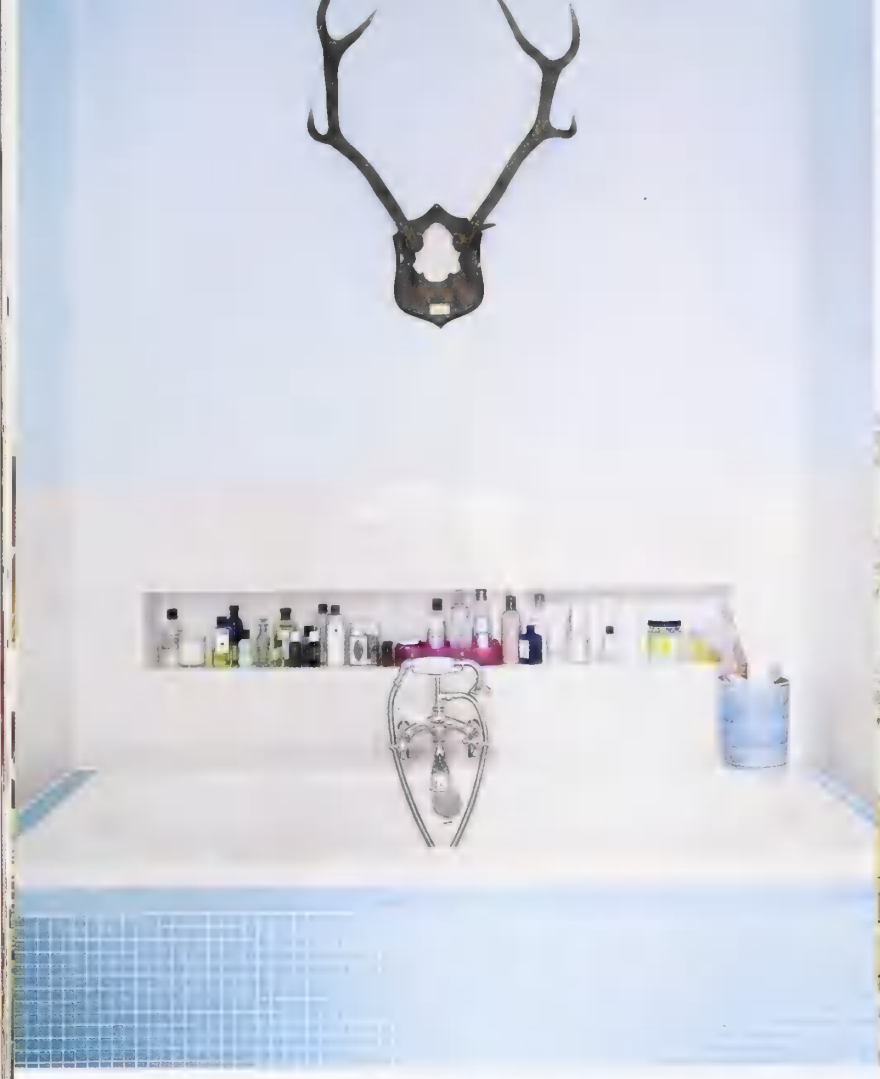






a Konig is to the design world
n. When she was only eight, she
an helping out at her mother Nina
npbell's chic home accessories shop
London, and during her early 20s
joined its staff, adding merchan-
in spirited colors such as acid-
en, pink, and lilac—contributing
vell as learning. "I used to study
n amazement the way Mum would
something out of a pile of what
ought was rubbish at a market
transform it into a gem," says
nig, who still shops regularly with
npbell. Despite the difference in

[left] Konig designed a bathroom that "feels like being in water." The stag horns were shed in the West Highlands of Scotland. [below] An antique English chest of drawers stands beside a stack of vintage luggage. [facing page] Konig wrote her book at this antique painted table. She tacks a changing gallery of Polaroids under framed works of art. For more details, see Resources.





their ages and personal styles, both manage to spy exactly the same two treasures every time. At age 29, Konig, having left the shop, possesses an impressive C.V.: a monthly column, "Rita Says," in British *Vogue*, from which a forthcoming first book, *Domestic Bliss—How to Live* (Ebury), is drawn; a clutch of new designs—from lampshades to glassware—on sale in Mum's shop; and a flourishing interior design consultancy.

At home, Konig's style is colorful and fresh, a confident mix of old and new, although she lived in the flat for a year before changing anything. "I don't believe in decorating a home all at once," she says. "People get into such a blind panic about filling it with the right things, without thinking how they're actually going to use the space." Among the problems Konig faced were "picture rails, dado rails, and really awful beading intended to make the doors look paneled." But after she cleaned up the trims and assigned the rooms their final purpose (she had been sleeping in the present living room, dining in the present guest room), she was ready to decorate.

Her work on the bedroom shows her sure hand. "I was so sick of paint," she says. "I craved for wallpaper—something utterly proper. I wanted [illegible]e the guest room of a big old country house, but [illegible] with the documentary Cole & Son wall covering [illegible]. "I kept the rest streamlined, with the [illegible] a blind instead of billowy curtains. I [illegible]

Rita Konig's London Source List

- **Alfie's Antique Market**, 13-25 Church St., London NW8; 011-44-207-723-6066: a gathering of the city's best dealer-selected furniture, objects, works of art, and textiles.
- **Paul Bert**, 198 Westbourne Grove, London W11; 011-44-207-727-8708: vintage glass and lighting.
- **Nina Campbell**, Bridge Studios, 318-326 Wandsworth Bridge Rd., London SW6, and 9 Walton St., London SW3; 011-44-207-225-1011: furniture and accessories by Campbell and other leading designers.
- **Carden Cunietti**, 83 Westbourne Park Rd., London W25QH; 011-44-207-229-8630: contemporary furniture and accessories.
- **Yeoward South**, Old Imperial Laundry, 71 Warriner Gardens, London SW11; 011-44-207-498-4811: William Yeoward's glamorous tableware and furniture designs.



In Living Color

Publisher Melissa Ulfane made sure that the rooms in her Paris flat would always look sunny, no matter how gray the skies



Photographs

Writer Ma

Producer Lisa



Gio Ponti's 1950s Venetian chandelier hangs above a bright pink room in Melissa Ulfane's Left Bank pied-à-terre. The 18th-century French daybed was bought in London; the small bookcase between the windows once belonged to the designer Renzo Mongiardino.

[this page] Traditional moldings and a 19th-century white marble mantelpiece ground untraditional elements. [facing page, above] A 17th-century Turkish painted screen from Christopher Gibbs is a powerful presence in the living room. [facing page, below] A George Condo painting hangs behind a velvet-covered sofa. The bright patchwork kilim in the right foreground is from Turkey, c. 1900.



Melissa Ulfane loves

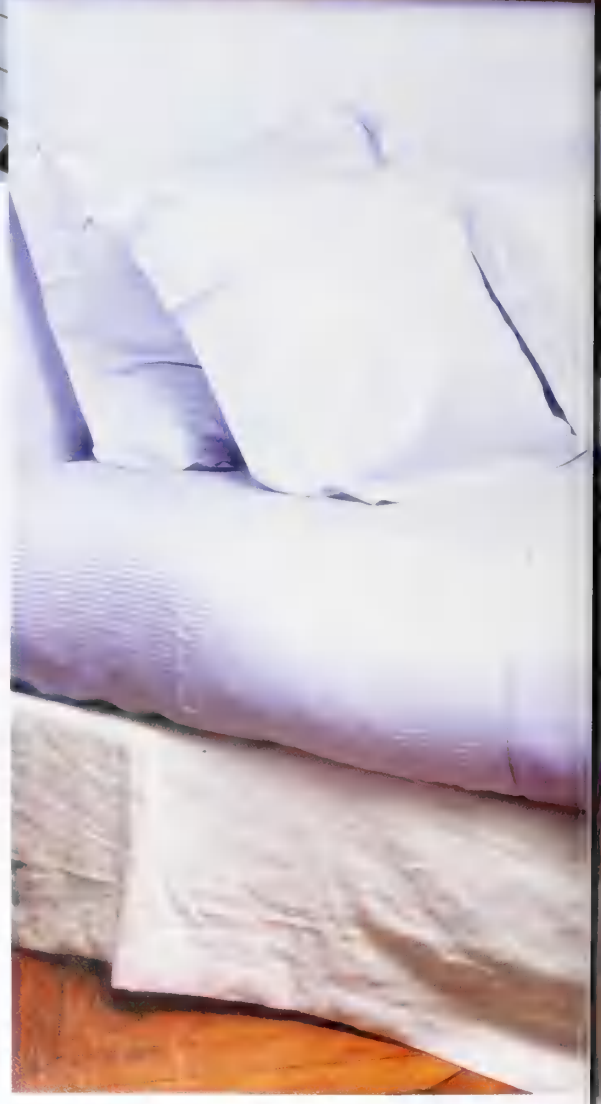
Paris—even when it's raining. That's because the London-based publisher has knowingly built beautiful bolts of color into her French pied-à-terre. When Ulfane opens her apartment door, she sees sunshine and flowers and fireworks no matter how wet her umbrella is, from Gio Ponti's exuberant primary-hued glass chandelier on the ceiling to a giant paint box of flat-weave rug on the floor.











Not surprisingly, the South African–born, Oxford-educated founder and publisher of five-year-old Pushkin Press has surrounded herself with books. There are piles of them everywhere—in proper cases, on and under chairs, behind tables, serving as impromptu doorstops, plant stands, and coffee tables. A dedicated bibliopohile, she has nearly 30 titles in print, ranging from Stefan Zweig's *Buchmendel* to Henry James's *Letters from the Palazzo Barbaro* Pushkin editions have become popular in Europe and the U.S. for both reprinted classics and new works never before released in English, such as the celebrated Italian writer Umberto Pasti's *The Age of Flowers*, due out this winter.

Ulfane's flat occupies a late-19th-century Left Bank apartment house a few blocks from the Seine; its northern exposure gave her an added reason to paint the walls a lively pink and periwinkle blue. She shopped for furniture in a pied-à-terre frame of mind—her digs are part-time, after all—which allowed her to indulge her natural sense of whimsy. Accompanied by a friend, Edouard Lehmann, Ulfane scoured the Paris flea markets, Drouot auction rooms, and antiques shops. Close friendships with certain decorative-arts specialists have also influenced the decor: antiques dealer Christopher Gibbs contributed the 17th-century painted screen; dealer Akko van Acker supplied a Venetian chandelier. The overall effect is so personal that more than one guest has wondered out loud why Ulfane doesn't put the other foot on the ground and live in Paris full-time. ●

She acqu[illegible]rniture in a pied-à-terre fra[illegible]



[this view] The bedroom's stainless-steel and leather chairs are 1960s pieces by Le Corbusier. Ulfane bought the wolf throw in Alaska and the 1950s chandelier at Drouot's auction house. The 18th-century waterfall painting is Irish. [far left] Bathroom tiling is new; the satin slipcovered armchair was bought at auction in Italy.

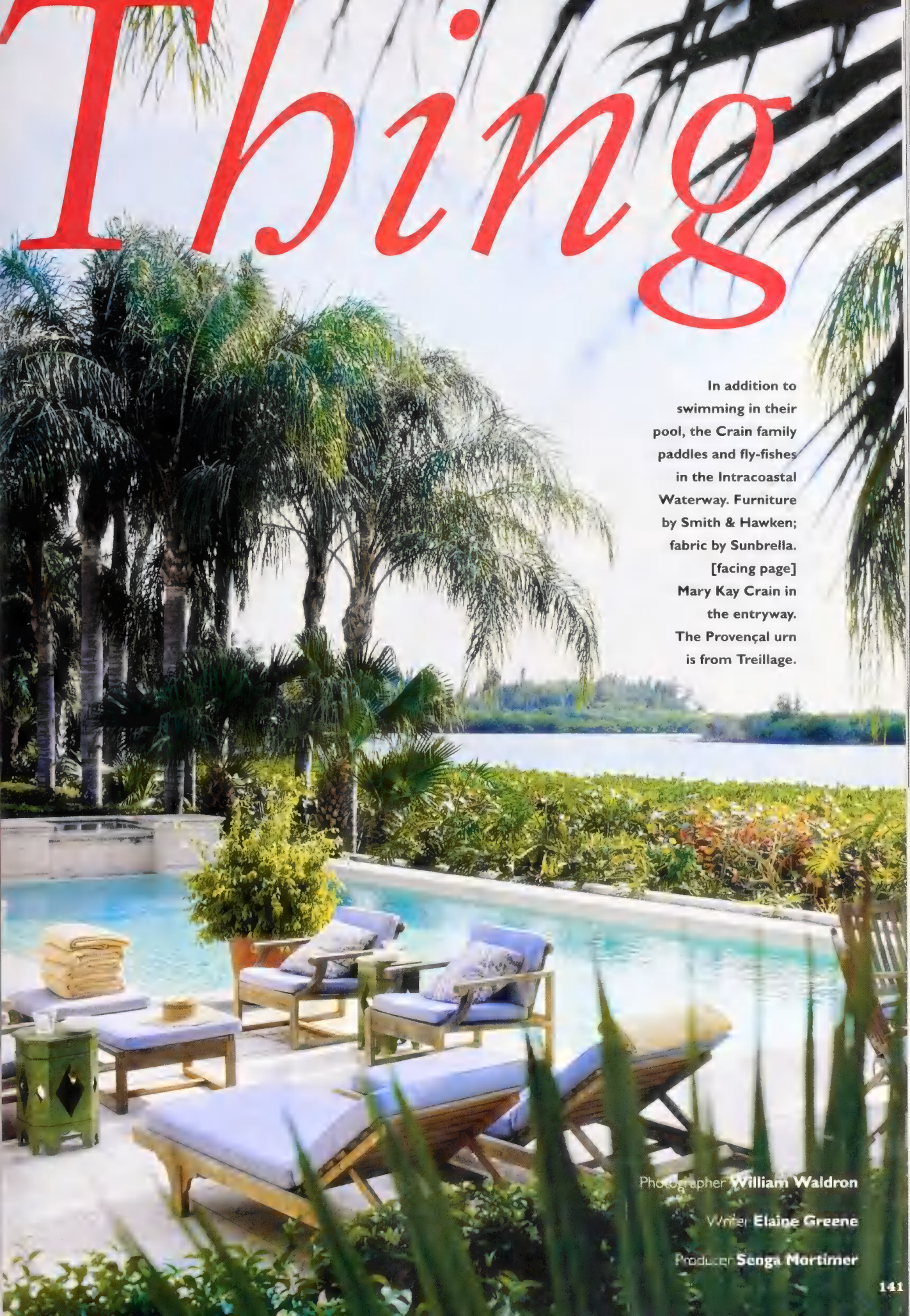
mind—her digs are part-time, after all

Shore



Decorator Robin Bell Schafer gets the job done for a family retreat on a Florida barrier island

Thing



In addition to swimming in their pool, the Crain family paddles and fly-fishes in the Intracoastal Waterway. Furniture by Smith & Hawken; fabric by Sunbrella. [facing page] Mary Kay Crain in the entryway. The Provençal urn is from Treillage.

Photographer **William Waldron**

Writer **Elaine Greene**

Producer **Senga Mortimer**



[facing page] In the easygoing living
curtain fabric from Clarence House;
stripe by Lee Jofa. [below] The antique
console in the entrance gallery is from
illip Colleck. [right] At the dining end
of the living room, an English Victorian
"mechanical table" goes from 54 to 82
inches in diameter. [bottom right] The
Crains often dine in the family room.
tique majolica fills the Welsh cupboard.



The minute we

rrive from the airport, the black
abs jump in the river for a swim,"
ays Mary Kay Crain, a midwestern
nowbird who hightails it to Florida
ith her publisher husband, Keith
rain, every chance they get. With
heir three children grown and
cattered, Florida has become the
amily's anchor, the place where
hey gather for Thanksgiving and
hristmas and most birthdays.
A few years ago, interior designer
obin Bell Schafer had just hung a
ng-awaited mirror over a mantel-



"We wanted to work out a loose



[above] Beds by Robin Bell Schafer harmonize with an antique desk in daughter Lexie Crain's room. The coverlet on the chairback is by Anichini. [right] Mary Kay Crain, left, and Lexie, a painter and trophy-winning polo player. Viking range; Sub-Zero refrigerator-freezer. For more details, see Resources.

piece—the finishing touch on the Crains' previous house, nearby but inland—when a broker brought this waterside gem to their attention. It is located on a barrier island off the Intracoastal Waterway, and Mary Kay recalls that she "knew it would be worth moving, to live among manatees and cranes and pelicans and have a front-row seat on the state's best sunsets." By now, every Crain has acquired a kayak, and the new family sport is fly-fishing on the uninhabited bits of land off the property's shore—"spoil islands," cast up by dredging 50 years ago, which gradually supported vegetation and became rookeries for native birds.

The site was perfect in the Crains' eyes, but they agreed with Bell Schafer that the 1994 house's interior architecture needed to be "dressed down," in the designer's words. "It was very Charleston, very Colonial Williamsburg, in the formal details of the cabinets and moldings and fireplaces—shell niches and things like that. We wanted to work out a looser, easier, more tropical space." To this end, Bell Schafer and her crew redesigned all the woodwork, replaced wall-to-wall carpeting with new wood floors, and sandblasted super-shiny travertine floors. Room dimensions were not altered; the major spatial effort was expended on the ceilings, which had all been flat. Up they went, as high as possible. Some, in bedrooms, were simply peaked and plastered, others were beamed, bead-boarded, or coffered.

Much of the furniture was moved from the previous house, re-covered for a new "island look." As Bell Schafer says, "Life is what Mary Kay devotes her life to. She wants everyone to be happy and comfortable . . . so we've used weatherproof furniture outdoors and carefree cottons, preferably slipcovered, which are washable to keep off the furniture, and that includes damp dogs."

sier, more tropical space"





The hand-stamped floor tiles are by Carocim from Studio 11. The countertops and mantel stone are from Solistone. The Rohl sinks have fittings from Ann Sacks. The combination pot rack/lamp is from Academy Lamps. The cabinetry is from Wood-Mode. Peter Dunham designed the fabric lining the cabinets and had it block-printed in India; the curtain and stool fabrics are Clarence House stripes. For more details, see Resources.

Hot Properties

Kitchen decor can sometimes be colder than a Sub-Z but the examples on these pages are really cooking

Photographer: **Victoria Pearson** Stylist: **Julia Szabo** Producer: **Miguel Flores-Vianna**



Warm" was the operative term for Peter ham when he was designing this kitchen for a Hollywood lucer and his family. Every detail—from the block-printed an fabric lining cabinet doors to the brick-lined wood- ning fireplace—radiates cozy charm. "We positioned the lace at a height that would encourage cooking," Dunham "It gives the space a Mediterranean feeling, like the South rance." The floor, paved with geometric encaustic tiles, adds e European nuance. "The tiles are hand-stamped so some chipped and uneven, making the floor look much older than tually is." Tomato-red anchors the space—in the soapstone- ed work island, sconce shades, and Dualit toaster—while w brightens up the backsplash. "Yellow gives a wonderful that's very flattering. The kitchen becomes a great place to ntimate with people without taking them into your bedroom!"

tips

- Lavish attention on the floor. Tile adds visual interest and is easy to keep clean.
- Weathered materials can give a space a lived-in feel. Dunham likes countertops made of soapstone "because it bashes up a lot and develops wonderful flaws the more it's used."
- Think of the fridge as more than a home for magnets. "We put a corkboard on one half of the Sub-Zero door and a blackboard on the other. It's a great place for the family to post info."
- Don't leave the windows bare. "Matchstick shades diffuse light and give a sense of privacy; linen curtains are very cheerful and easily washed."

(doubletake) *Peter Dunham*

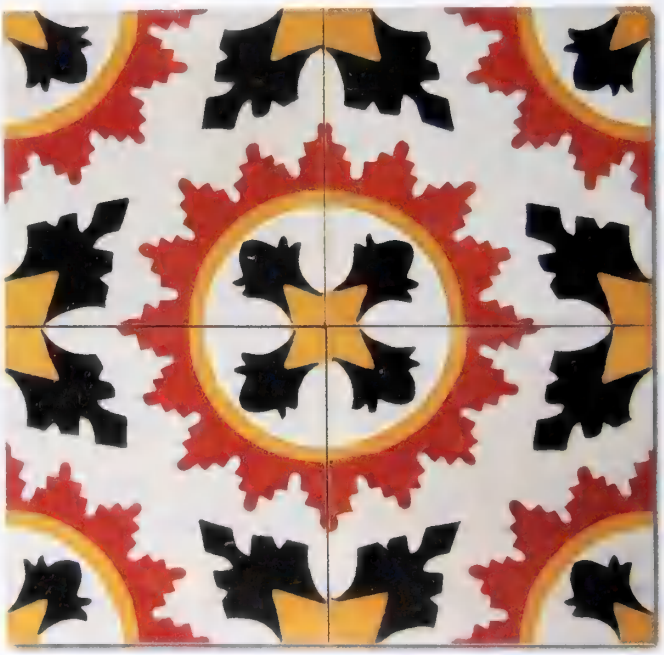
Producer **Tori Mike**



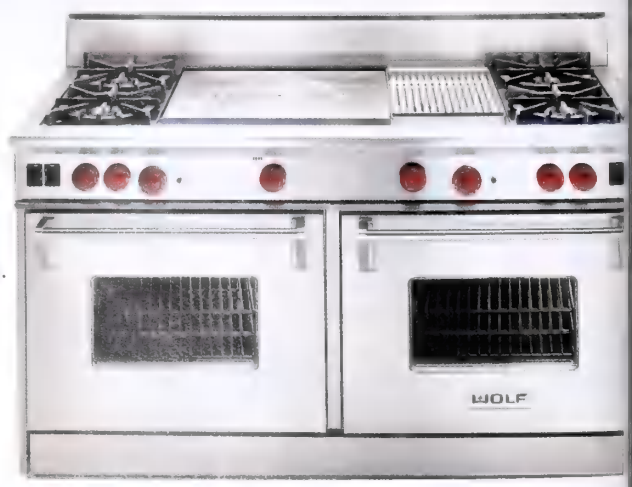
The Madison **CURTAIN** is made from **THE SILK TRADING CO.'S** sage-and-cream Antonia striped silk taffeta. **$48/YARD; 800-854-0396 OR WWW.SILKTRADING.COM.**



This custom-made polished-nickel **POT RACK AND LAMP** combines form with function. **APPROXIMATE PRICE: $10,000; AVAILABLE TO THE TRADE FROM ACADEMY LAMPS: 310-271-1123.**



Dunham floored us with this Pictural **TILE. $8.50/TILE; BY CAROCIM FROM STUDIO 11: 323-851-1519 OR WWW.DENISCOLOMB.CO**



A kitchen really cooks with Wolf's **FOUR-BURNER RANGE** with French top and chargrill. **$9,672; 800-222-7820 OR WWW.WOLFAPPLIANCE.COM.**

olorful kitchen invites imitation



The Plantation **TABLE** (#511676) is ample enough for any kitchen. **$999; FROM CRATE & BARREL: 800-996-9960 OR WWW.CRATEANDBARREL.COM.**



The backless **SWIVEL STOOL** is similar to those in the colorful kitchen. **$175; FROM GRACE: FOR STORE LOCATIONS CALL 706-234-4470 OR LOG ON TO WWW.GRACE MANUFACTURING.COM.**



The Evenes **WARDROBE** works just as well for glasses nd dishes as it does for clothes. **$299; FROM IKEA: 00-434-4532 OR WWW.IKEA.COM.**

Cop-R-Chef seven-piece boxed **COOKWARE SET** captures the look of those hanging in the Dunham-designed kitchen. **$570; BY ALL-CLAD: 800-ALLCLAD OR WWW.ALLCLAD.COM.**



"People want efficiency in the kitchen, but it should also have some element of contrast

MICHAEL SMITH





[this page] The framed 18th-century fabric is Italian; the ceramic pitcher is from Portugal. The fittings are by Michael Smith for Kallista. [facing page] The island is by Michael Smith for Kallista; the group of 19th-century prints is a French flea market purchase. The wall was painted in Pratt and Lambert's Lucerne (#1235). The dish towel draping the chair is from Maison Midi. For more details, see Resources.

"A kitchen is usually all traditional or all modern," says designer Michael Smith, "but it's much more interesting to incorporate aspects of both." In the kitchen he recently completed for the Los Angeles loft of a longtime client, industrial stained concrete floors meet [illegible] and an antique ceiling fixture studded with mirrors. A framed piece of [illegible] fabric is the backdrop for a light walnut kitchen table and mahogany-stained [illegible] of the space, [illegible] work island—Smith's own design—matches brushed-m[illegible] wooden [illegible]mboard. Along the wall, stainless steel cabi[illegible] restore[illegible] 1950s white enamel stove. "Interi[illegible]ors that h[illegible] Smith. "People want efficiency in the kitchen, [illegible] space."

✻ tips

- Combine vintage item[illegible] with contemporary o[illegible] and don't worry if the[illegible] don't match. "Beautifi[illegible] pieces will always wo[illegible] together," Smith says.
- Brighten the walls wit[illegible] work—Smith hung a [illegible] Julius Schulman photo[illegible] antique prints—just a[illegible] would in any other ro[illegible]



(doubletake) *Copy Michael*

Producer **Tori Mike**



This **MIRRORED CHANDELIER** does a star turn. **$5,800; FROM YEATS INTERIORS: 212-228-5353.**



This half lace-bordered **MILK JUG** (1102443) looks like Smith's Portuguese original. **$230; FROM ROYA COPENHAGEN: 212-532-50**



Smith colored up his kitchen with tea towels. **YELLOW-AND-BLUE STRIPED TEA TOWELS, $4.50 EACH; FROM CLIO: 212-966-8991. STRIPED TEA TOWEL** in celadon, **$4; FROM GRACIOUS HOME: 800-338-7809 OR WWW.GRACIOUSHOME.COM.**



The **STARBUCK STOOL** in walnut is close to Smith's. **$170; FROM BASICS FURNITURE: 212-691-5595 OR WWW.BASICSFURNITURE.COM.**



Jacques Grange's cherry **DIRECTOIRE TABLE** (DP-1CO) captures the antique's spirit. **APPROXIMATE PRICE: $3,790; AVAILABLE THROUGH DESIGNERS FROM GRANGE: 800-GRANGE-1 OR WWW.GRANGE.FR.**



Any kitchen shines with a **PORTFOLIO PENDANT LAMP** in brass. **$45; FROM L 800-44-LOWES OR WWW.LOWES.CO**

nith's California-eclectic look



Chromed-finish **KITCHEN ISLAND** with pot rack, sink and drainboard, by Michael Smith for Kallista's For Loft Collection. **$11,515; 888-4KALLISTA OR WWW.KALLISTA.COM.**



The **KITCHEN FAUCET** in chrome is from Michael Smith's For Loft Collection for Kallista. **$692; 888-4-KALLISTA OR WWW.KALLISTA.COM.**





Smith found antique engravings at a flea market, but good **REPROS** also do the trick. **$20 EACH; FROM J. POCKER & SON: 800-443-3116 OR WWW.JPOCKER.COM.**

Benjamin Moore's Regal
l Satin **PAINT** in Summer
(#2067-50) to copy one
ne kitchen's walls. **$25/**
LON; FROM BENJAMIN
ORE: 800-672-4686 OR
W.BENJAMINMOORE.COM.





Jackie Terrell painted the walls of the utility room in Benjamin Moore's Dill Pickle (2147-40 The trash receptacles and vase are from Mart by Mail. The flooring is from Armstrong. The washer and dryer are from Miele. The lamps are by Jonathan Adler and the shades by Paul Ferrante. The painting is by Scott Flax. For more details, see Resources.

Doing laundry can be a chore, unless you're Jackie Terrell. For a Los Angeles family, the designer created a laundry room that essentially doubles as an extension of the kitchen. "It's near the back entrance of the house," says Terrell, "so it works as an all-purpose extra room." Indeed, this utility room is anything but utilitarian, with space for a wine cooler and an extra refrigerator, as well as a roomy sink and white-painted Empire-style table. "I'm big on using old-fashioned materials—preferably wood, which makes any room more welcoming." Bright-green walls and orange linoleum flooring add more electric energy. In such an agreeable environment, even doing laundry can be a pleasure.

tips

- A table is almost as important in a utility room as in a kitchen. "It's a good surface to wrap presents and do projects on," says Terrell. If you have lots of space, opt for a circular pedestal table with drawers for extra storage; for tighter fits, choose a drop-leaf model.
- Combat claustrophobia. "A lot of laundry rooms don't have windows, so add something that suggests the outdoors." Terrell likes paintings—such as the landscape she commissioned from artist Scott Flax—or a flower arrangement or a fish tank.
- Have fun with fabric. The laundry hamper was re-covered in a cheery orange quilted cotton; the washer and dryer are concealed by a curtain hanging from a track.
- Terrell despises ugly packaging and transfers "everything—laundry powder, lavender sachets, dog biscuits—into glass jars from Restoration Hardware."

"using old-fashioned materials, room more welcoming"

JACKIE TERRELL



(doubletake) *Capture the cool*

Producer **Tori Mike**



Jonathan Adler's pottery lightens up any corner: **PHILIP LAMP, $425; MEDIUM QUADRA VASE, $115; SCAFFOLD VASE, $80; VENTANA VASE, $88; AND PEBBLE VASE, $85: 877-287-1910 OR WWW.JONATHANADLER.COM.**





Use the **PEDESTAL DINING TABLE** in linen white for projects like gift-wrapping. **$1,199; FROM ETHAN ALLEN: 800-228-9229 OR WWW.ETHANALLEN.COM.**

A dead ringer: Bed Bath & Beyond's **THREE-BIN CHROME LAUNDRY SORTER. $30; 800-GO-BEYOND OR WWW.BEDBATHANDBEYOND.COM.**



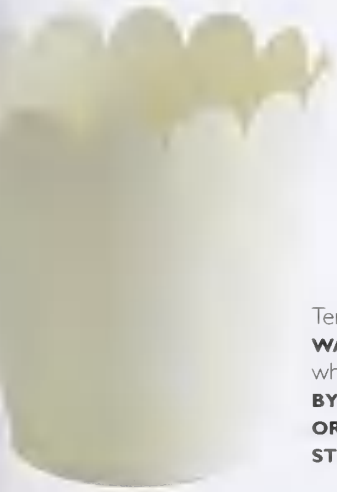
An orange one is to dye for: Procion's MX **DYE** in brilliant orange (020). **$6; 800-442-0455 OR WWW.JACQUARDPRODUCTS.COM.**



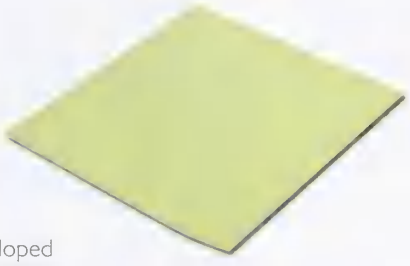
Terrell used the Bekvam **STEPSTOOL** to great effect. **$15; FROM IKEA: 800-434-4532 OR WWW.IKEA.COM.**



ckie Terrell's laundry-utility room



Benjamin Moore's Dill Pickle **PAINT** #2147-40. **$25/GALLON; 800-672-4686.**



Pendant **LAMPSHADE** from Trans-Lux. **$325 APPROXIMATE PRICE; 212-925-5863.**



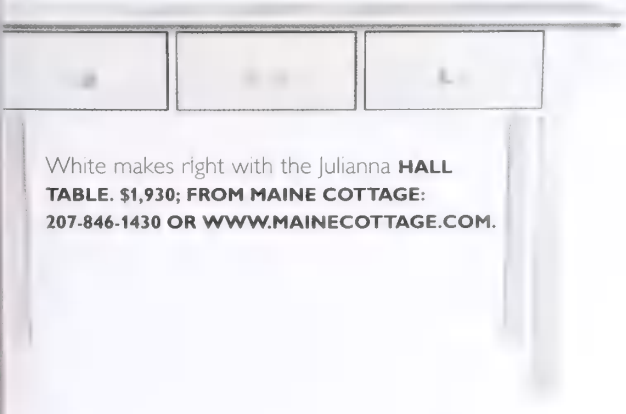
Terrell used a scalloped **WASTEPAPER BASKET** in white. **$39; FROM MARTHA BY MAIL: 800-950-7130 OR WWW.MARTHA STEWART.COM.**

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tion **WALL CLOCK**
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WWW.UMBRA.COM.





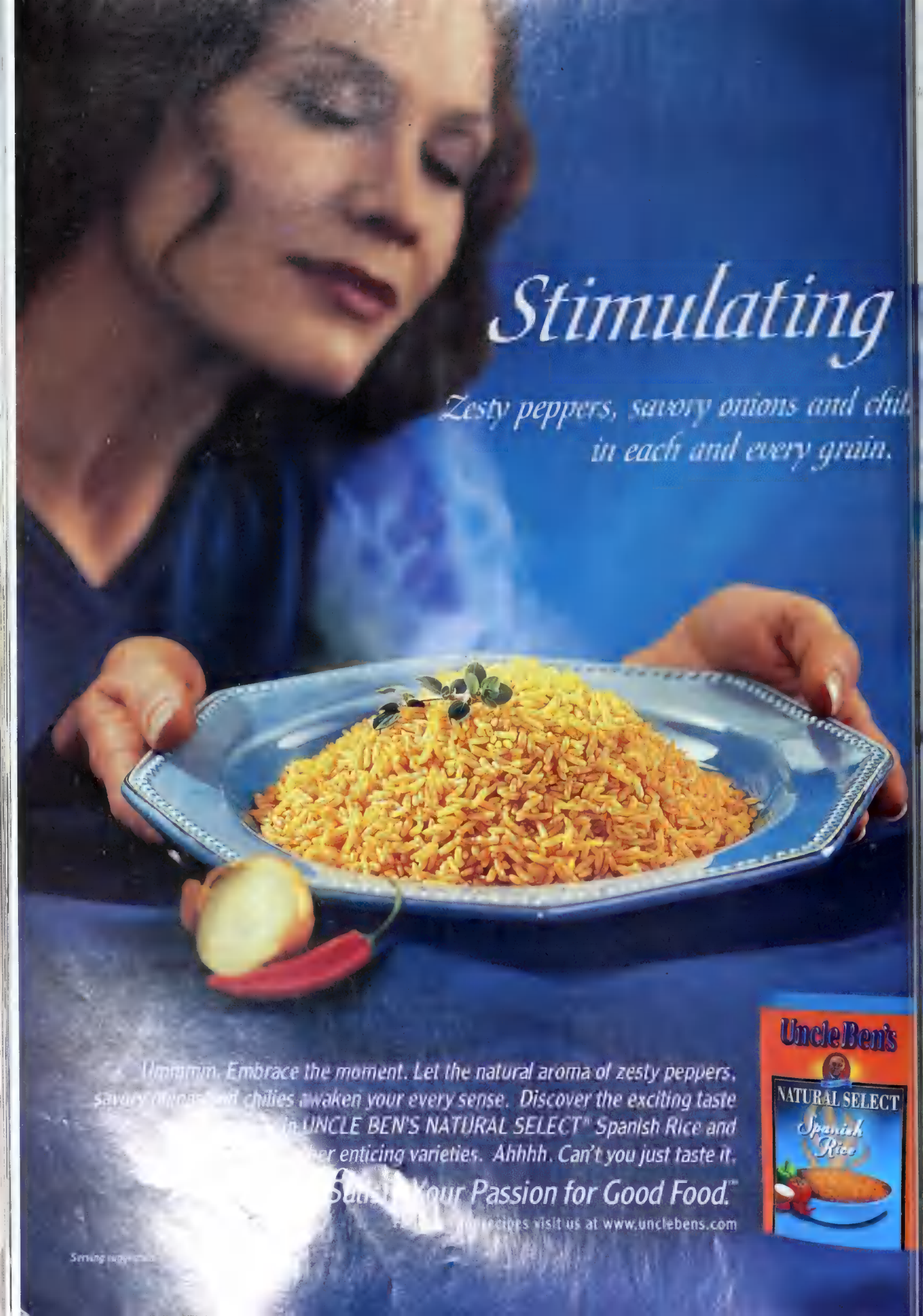
Terrell's choice for the floors is red-hot: **LINOLEUM** in firebird red (#19948). **$4.25/ SQUARE FOOT, INSTALLED; FROM ARMSTRONG: 888-ARMSTRONG OR WWW.ARMSTRONG. COM.**



White makes right with the Julianna **HALL TABLE. $1,930; FROM MAINE COTTAGE: 207-846-1430 OR WWW.MAINECOTTAGE.COM.**

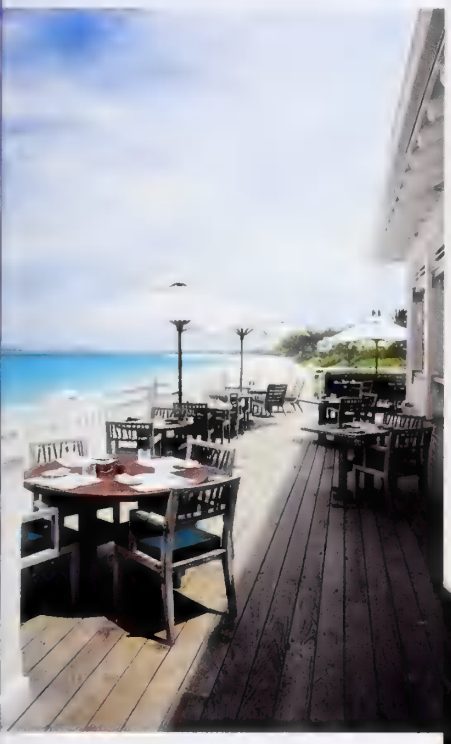
There's no substitute for the Novotronic **WASHING MACHINE** (W-1926A). **$1,999; FROM MIELE: 800-843-7231 OR WWW.MIELE. COM.**




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Photographer **Quentin Bacon**

Writer and Producer **Kendell Cronstrom**





[this view] Dune's slow-baked salmon. [left] Alfresco seating between the bar and the beach.

(hot dish)

Yo, Dune!

At Ocean Club in the Bahamas, the food is as fresh as the salt air

Joshua Eden lives in Eden, or at least a close approximation of it. His little piece of heaven? Paradise Island, a speck of the Bahamas best known for the decidedly garish Atlantis resort and barely known at all for Ocean Club, a discreetly glamorous establishment just a stroll down the wide white beach. Eden is *chef de cuisine* at Dune, the latter hotel's signature restaurant, where patrons indulge in fresh seafood and exotic fruits while the ocean roars away just beyond lush sea grapes and elephant grass. Pure bliss.

But paradise always has its price. "No one tied my ankle to the stone—I chose to do this," says Eden, a nail-biting perfectionist who didn't have a single day off in the first six months after Dune >





[left] *Chef de cuisine* Joshua Eden with local fish purveyor Charlie Brown. [below] Dune's herb garden runs parallel to a water-lily poo

"I realized I had to get as much product locally as possible"

opened late last year. "It took me two months just to get everything delivered properly through customs. I realized I had to get as much product locally as possible. I use local grouper and snapper. The avocados here are outstanding; the Eleutheran pineapple amazing. A farmer grows our greens for us, including the spiciest arugula I've ever tasted. And I finally found someone who raises decent chickens. If I were to buy chicken from outside the country, I'd have to pay a huge duty on it."

Eden tutored himself in Bahamian markets, chatting up produce vendors and getting to know fishermen and the best times to get the pick of each day's haul. He often shops the stalls under the Montague Ramp, part of the causeway linking Paradise to New Providence Island, where the Bahamian capital, Nassau, is located. "The market's very crude, but this is where you get the freshest fish," he says one afternoon, ambling past [illegible] a stall selling okra, cassava, and ma[illegible] a woman [illegible] a whole fried fish down to the head. [illegible]

snapper, grouper, and queen triggerfish (a.k.a. turbot); the grouper, a Dune crowd pleaser, is grilled and served with marinated vegetables, although it's even better in carpaccio form at lunch, drizzled in lemon juice and olive oil.

"Hey, Charlie, how ya doin'?" he calls out to Charlie Brown, one of his favorite grouper purveyors. At Brown's Live & Kickin' Fish & Conch stand, Eden occasionally takes a minute to "sit down and have a couple of beers and a conch salad." But Brown has run out of grouper, so the chef heads across the way to Big "O" Fishery. "Big O is cool—he always has fresh stuff," says Eden, and sure enough Big O starts pulling some huge grouper out of a tank that also includes a menacing-looking (but basically harmless) nurse shark.

Purchases made, Eden heads back to Ocean Club, where the staff is already prepping for dinner. While the chef [illegible] Dune down to a science, it certainly doesn't hurt that the [illegible] is as attractive as his food. A Christian Liaigre–designed wenge-wood fantasia with



Architect Michael Graves Draws Inspiration From Our House Blend.

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Inside the airy dining room, designed by Christian Liaigre.

slatted screens, a plantation-style roof, and gargantuan parchment-and-birch-branch light fixtures, the space makes the most of its oceanfront setting while also embracing an open kitchen, where gleaming stainless steel meets whimsical Caribbean-aqua downlights. Liaigre even departed from his monastic bent and added swirly stencils of Bahamian seashells to the walls.

Eden contributed to the scheme by planting herbs in a long, narrow bed parallel to the open-air bar and a water-lily pond. Rosemary, oregano, garlic chives, Spanish thyme, and lemongrass thrive here. "I tried basil but it didn't work out," laments Eden, who has been experimenting with food for as long as he can recall. "I grew up in Manhattan, and I was always in the kitchen. By 15, 16, I was doing busboy jobs." After graduating from the University of Maine, he returned to New York, and instead of working his way up he went straight to the top, asking famed chef Daniel Boulud for a job at Restaurant Daniel: "I knew he wouldn't hire me as a cook, so I started as a busboy and learned as much as I could."

After formal training at the French Culinary Institute in SoHo, Eden signed on with Manhattan's other French power chef, Jean-Georges Vongerichten, proprietor of a mini-empire that includes Jo Jo, Vong, Jean Georges, and most likely a restaurant coming to a town near you. When Ocean Club's developers gave the property a glamorous overhaul two years ago, Vongerichten was tapped to develop a restaurant that would be the best in the Bahamas, and he chose Eden to turn that vision into reality. "This has been the most rewarding and challenging [illegible] in my life," says Eden. "I thought being a sa[illegible]'s was difficult, but here it's breakfast, lun[illegible] service. It never stops!"

dish)

Slow-Baked Salmon with Citrus Vinaigrette and Wasabi Mashed Potatoes

For the citrus vinaigrette:

1 each pomelo (if available), pink grapefruit, orange, blood orange, tangerine, lime, and lemon, peeled, segmented, and cut into pieces
2 T. julienned fresh ginger
1 tsp. pink peppercorns
2 T. chopped cilantro
1 T. sherry vinegar
3 T. soy sauce
Pinch celery salt
Pinch cayenne pepper
Dash Tabasco
½ c. extra-virgin olive oil
2 T. hot water

For the wasabi mashed potatoes:

4 lbs. Yukon gold potatoes, peeled
3 bunches cilantro, rinsed well
¼ c. vegetable or grapeseed oil
½ lb. unsalted butter
1 c. milk
Wasabi paste (available at most large grocery stores)

For the salmon:

4 6-oz. salmon steaks, skin on top
Freshly cracked black pepper
Fleur de sel or other flaky salt
Chopped cilantro for garnish

Make the citrus vinaigrette: In a bowl, mix fruits with ginger, peppercorns, and cilantro and set aside. Place sherry vinegar, soy sauce, celery salt, cayenne, and Tabasco in a blender and mix on low speed, slowly adding olive oil. Pour into a bowl and stir in hot water. Just before serving, stir in reserved fruit mixture.

Make the mashed potatoes: Cook potatoes in boiling salted water until tender, about 25 minutes. While potatoes are cooking, quickly blanch cilantro in lightly salted boiling water, shock in ice water, and squeeze out excess moisture. Puree with oil in a blender until smooth and set aside.

Put cooked potatoes through a food mill and stir in butter and milk. Just before serving, stir in cilantro puree and wasabi paste to taste.

Make the salmon: Preheat oven to 200°F. Lightly brush a pan with olive oil, place salmon steaks on it, and cook about 10 minutes for medium rare. Peel the skin off the steaks, scrape away the blood line, and season fish with pepper and salt.

To serve, spoon some potatoes into 4 large shallow bowls. Place salmon on top and spoon citrus vinaigrette liberally over all. Garnish with cilantro. Serves 4. ■

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Photographer **Peter Crouser**
Writer and Producer **Kendell Cronstrom**

Bull's-eye!

In Minneapolis, designer Andrew Flesher shops for everything but the kitchen sink at Target

Like a lot of American cities facing urban sprawl, Minneapolis is trying to preserve its character by maintaining a vital downtown. Key to the plan is the new world headquarters of Target, the discount retailing chain, along with its flagship store on the Nicollet Mall. On weekdays, hordes of downtown office workers descend on the mammoth two-story space during lunch hour. Among these is Andrew Flesher, an interior designer for Gunkelmans, a venerable family-owned decorating firm with offices across the street. "I probably shop at Target three times a week," he says, explaining that conveniences are few near his home in a converted warehouse building. "I generally have to drive to get a tube of toothpaste. But when I'm at work, all I have to do is hop across the mall."

Seasoned shopper he may be, but is he up to *House Beautiful*'s latest challenge? We asked him to stock an imaginary kitchen of his own design using goods from the shelves at Target, keeping in mind that a budget is a budget, even at a discount chain. Flesher starts with a loosely articulated scheme. "My concept is white and stainless steel," he says. "I like the timeless look of chrome and porcelain." A surprising first choice is a stoneware pump dispenser for soap, followed by a passel of glassware, from vases to a fruit bowl to jars for staples. To complement all that glass and porcelain, he tosses in some baskets and trays of woven straw from Target's American Picnic line, which appears in the store on a seasonal basis. From the Color in Bloom collection, he [illegible] lowball and highball glasses [illegible] hues of pink, yellow, and [illegible] and orange together," he enth[illegible]



HB's Kendell Cronstrom and designer Andrew Flesher set their sights on Target.

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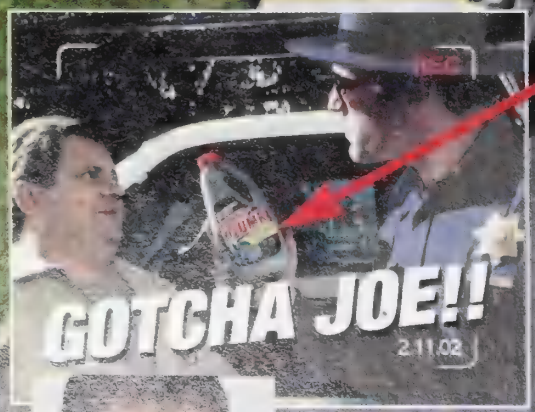
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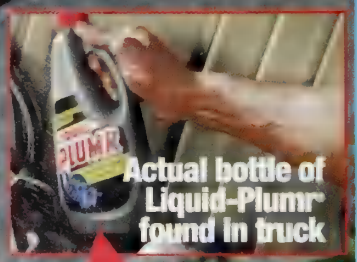
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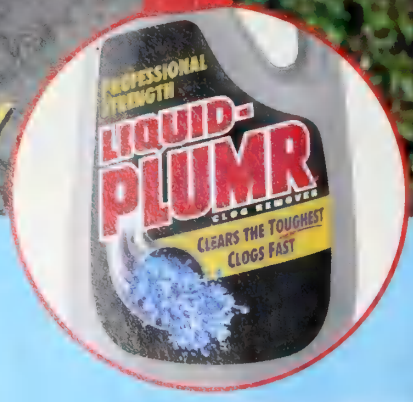


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The designer isn't fond of overhead lighting in a kitchen, and after considering Michael Graves's Rachel floor lamp, he settles on two Rachel table lamps instead. "Adding lamps to a kitchen gives it a less formal look, and for cooking purposes it's nice to have lighting on a lower plane." Flesher's beloved white arrives in the form of Oneida's simple Crown Rego dinner and salad plates, coffee mugs, and soup bowls, decidedly the best bargain so far. At this point his cart runneth over, so senior merchant Brenda Fox rolls out another one, and then Flesher's off to the store's lower level for appliances and barstools. To get there, he rides the Vermaport, a groovy escalator on which carts and people travel on separate tracks. "I'm not big on appliances sitting out," Flesher says in the electronics aisle, but who can say no to a Philips 27-inch flat-screen TV that can be tucked into a cabinet above the stove and fridge? In the outdoor furniture section, he is dismayed to see that Target no longer carries bar-height stools in teak, so he backtracks to the second floor and snatches up four oak stools. "I like having a little wood in front of the island," he says. And despite his prejudice against countertop appliances, he falls for an Emerson Professional Series microwave oven ("Only 90 bucks!") and a KitchenAid Classic ten-speed mixer, on sale for $169.99. "That's really a great price! I should buy one for myself!" Spoken like a true Target shopper. >







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prep time: not enough to be counted
cooking time: don't make me laugh
serves 1

INGREDIENTS

1/2 cup of water or milk
One packet of Quaker® Banana Bread Oatmeal

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Calvin Klein Home	1-800-294-7978	
Couristan	1-800-223-6186	www.couristan.com
Deck House	1-800-727-3325	www.deckhouse.com
Decorative Center Dallas		www.decorativecenterdallas.com
Drexel Heritage Furnishings	1-800-916-1986	www.drexelheritage.com
F. Schumacher & Company	1-800-332-3384	
Grange	1-800-GRANGE-1	www.grange.fr
Hickory Chair	1-800-349-4579	www.hickorychair.com
Home Furnishings	1-800-DEC-DENS	www.decoratingden.com
Karastan	1-800-234-1120/ ext.88	
Kingsley Bate		www.kingsleybate.com
Kincaid "Solidwood" Furniture	1-800-750-LANE	www.kincaidfurniture.com
Kravet	1-800-645-9068	www.kravet.com
Lane Venture	1-800-235-3558	www.laneventure.com
Larson-Juhl	1-800-886-6126	www.larsonjuhl.com
Masonite International Corporation	1-800-663-3667	www.masonite.com
McGuire Furniture Company	1-800-662-4847	www.mcguirefurniture.com
Pierce Martin	1-800-334-8701	www.piercemartin.com
Restoration Hardware	1-888-243-9720	www.restorationhardware.com
Robert Allen @ home	1-800-333-3777	
Raymond Waites		www.raymondwaites.com
Roche Bobois	1-800-972-8375	www.roche-bobois.com
Scalamandré	1-800-932-4361	www.scalamandre.com
SDH Enterprises	1-800-244-2688	www.sdhonline.com
Sherwin Williams	1-800-4-SHERWIN	www.sherwin-williams.com
The Mitchell Gold Company	1-800-789-5401	www.mitchellgold.com
Waverly	1-800-423-5881	www.waverly.com

kitchen & bath

Corian®	1-800-986-6444	www.corian.com/info
Cuisinart	1-800-726-0190	www.cuisinart.com
Dacor®	1-800-772-7778	www.dacor.com
Dupont Corian	1-800-4Corian	www.corian.com
Herend Porcelain	1-800-643-7363	www.herendusa.com
KitchenAid	1-800-422-1230	www.KitchenAid.com
Kohler Company	1-800-4-KOHLER/ ext.AR6	www.kohlerco.com
Miele		www.miele.com
Martex	1-800-533-8229	www.martex.com
Newman's Own		www.newmansown.com
Price Pfister	1-800-PFAUCET	www.pricepfister.com
Wolf Appliances	1-800-332-1405	www.wolfappliances.com
Wood-Mode, Inc.	1-800-635-7500	www.wood-mode.com

miscellaneous

Baccarat	1-800-777-0100	www.baccarat.fr
California Closets	1-888-336-9709	www.calclosets.com
Cesar		www.cesar.com
Christofle	1-877-PAVILLON	
Echo		www.echodesign.com
Endless Pools	1-800-233-0741	
FramerSelect	1-800-444-8387	www.FramerSelect.com
Gump's	1-800-289-4438	www.gumps.com
Lalique	1-800-993-2580	www.lalique.com
Lladro	1-800-634-9088	www.lladro.com
Meridian Vineyards		www.meridianvineyards.com
New York School of Interior Design	1-800-33NYSID	www.nysid.edu
Newman's Own		www.NewmansOwn.com
Promensil	1-877-417-7663	www.promensil.com
Regency Fireplaces	1-866-TOP-HEAT	www.regencyqualitime.com
San Francisco Herb Company	1-800-227-4530	www.SFHerb.com
Sure Fit	1-888-SUREFIT	www.SUREFIT.com
Swarovski	1-800-648-8210	www.swarovski.com

watches and jewelry

A Diamond is Forever		www.adiamondisforever.com
Alfex of Switzerland	1-800-827-7590	www.alfex.com
AKTEO	1-800-360-2586	www.akteo.com
Jewels by Star	1-800-223-2277	www.jbstar.com
Platinum Guild		www.preciousplatinum.com

windows and flooring

Armstrong	1-888-Armstrong	www.armstrong.com
Authentic Pine Floors, Inc.	1-800-283-6038	www.authenticpinefloors.com
Bruce Hardwood Floors	1-800-722-4647	www.bruce.com
Complements of the House	1-800-235-5477	www.compofthehouse.com
Marvin Windows & Doors	1-888-537-8268	www.marvin.com
MIRAGE Hardwood Floors	1-800-463-1303	www.boa.franc.com
Pella	1-888-84 PELLA	www.pella.com

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1 Color in Bloom lowballs and highballs, $1.49 and $1.99 each.

2 Seating Essentials barstool, $19.99.





3 American Picnic serving tray, $12.99.



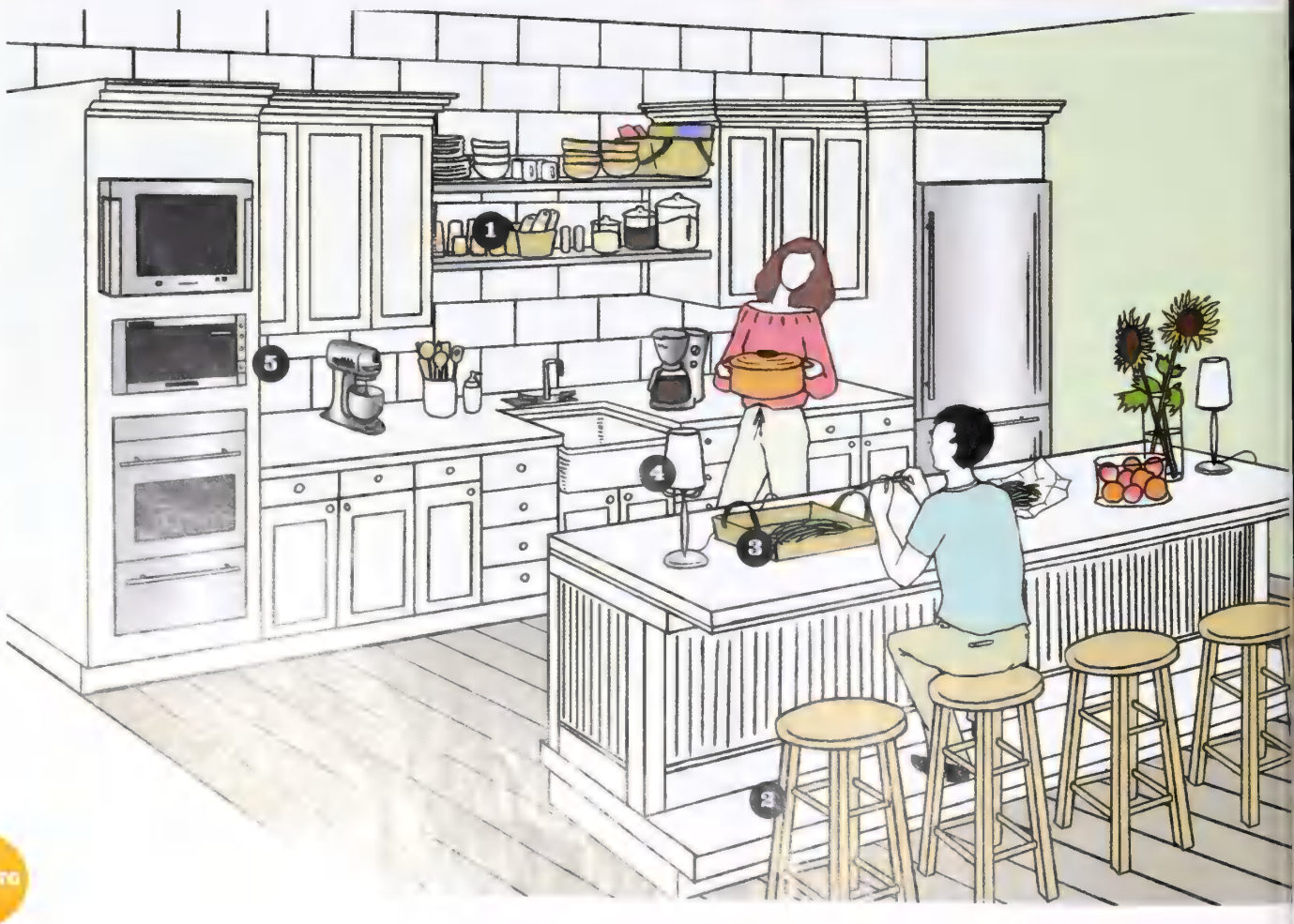
4 Michael Graves Rachel lamp, $44.99.

5 Emerson microwave oven, $89.99.



Michael Graves Rachel table lamp (2)	$89
Color in Bloom highballs (6)	11
Color in Bloom lowballs (6)	8
American Picnic utensil caddy	8
American Picnic serving tray	12
American Picnic magazine basket	16
Anchor Hocking canisters	
small	7
medium	11
large	19
Color in Bloom small salad bowls (12)	23
Home stoneware pump dispenser	6
Oneida Crown Rego salad plates (10)	19
Oneida Crown Rego dinner plates (10)	29
Oneida Crown Rego coffee mugs (6)	11
Oneida Crown Rego soup bowls (10)	19
Philips flat-screen TV	499
LSA International handblown glass vase	29
LSA International handblown glass fruit bowl	21
KitchenAid 4½-quart mixer	169
Emerson Professional Series Platinum Edition microwave oven	89
Home Sterling small tumblers (2 sets of 4)	15
Home Sterling large tumblers (2 sets of 4)	17
Seating Essentials barstools (4)	79
Color in Bloom vinyl place mats (6)	11
TOTAL:	$1,240.

Products are subject to availability and prices may vary.




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(resources)

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.
SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

44 All Lined Up

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. *Page 44* **Carter Settee**—Mitchell Gold (M); 800-789-5401. *Web site:* www.mitchellgold.com. *Fabrics and trims:* **Fabric**—Lee Jofa (T); 212-688-0444. *Page 54* **Fabric**—Osborne & Little (T); 212-751-3333. **Black denim fabric for welting**—B&J Fabrics (R,T); 212-354-8150. **Fabric**—Manuel Canovas (T); 212-753-4488. **Fabric for welting,** Ambiance Ultrasuede in color 3694—Ultrasuede (T); www.ultrasuede.com. **Fabric**—Côté France (T); 212-684-0707. **Cotton canvas fabric for welting** in color 804—B&J Fabrics, see above. **Fabric**—Watkins & Fonthill (T); 212-755-6700. **Cotton canvas fabric for welting,** barn red—B&J Fabrics, see above. *Page 56* **Fabric**—Ralph Lauren Home (M); 800-578-7656. *Web site:* www.rlhome.polo.com. **Fabric**—Clarence House (T); 800-803-2850. *Web site:* www.clarencehome.com. **Belgian linen fabric for welting** in color 5896 amarillo; B&J Fabrics, see above. **Fabric**—Mitchell Gold, see above. **Fabric**—Bergamo (T); 212-888-3333.

65 The Next Wave

Designers: **Nate Berkus,** Nate Berkus Assoc., 311 W. Superior St., Ste. 110, Chicago, IL 60610; 312-642-0404. **Bart Emerson Lee,** Emerson + Thibaut Interiors, 369 Montezuma #445, Santa Fe, NM 87501; 505-920-3321. **Jacqueline Segura,** Jacqueline Segura, Inc., 117 E. 72 St., New York 10021; 212-744-5149. **Tim Hobby,** Tim Hobby Interior Design, 800 Peachtree St., Atlanta, GA 30308; 404-228-4600. **Anthony Stavish,** A.W. Stavish Designs, 2223 W. Shakespeare, Ste. 1R, Chicago, IL 60647; 773-227-0117. **Ty Burks** and **Christopher Ridolfi,** Group Cinq Interior Design, 3401 Main St., Bldg. B, Dallas, TX 75226; 214-745-9690. **Eric Prokesh,** Eric Prokesh & Assoc., 4018 Prescott Ave., Dallas, TX 75219; 214-520-0946. **Stephen Saint-Onge,** InHome Style, PO Box 228, 211 Greenwood Ave., Bethel, CT 06801; 646-286-0600. *Web site:* www.inhomestyle.com. **Jay Jeffers,** Jay Jeffers Interiors, 345 Vermont St., Ste. C, San Francisco, CA 94103; 415-934-8088. **Alison Lufkin,** Sullivan & Co., 2843 Fillmore St., San Francisco, CA 94123; 415-292-4830. **Joseph Riccio,** 265 Riverside Dr. #3C, New York 10025; 212-865-8755. **Alexandra** and **Michael Misczynski,** Atelier AM, 1324 Miller Dr., Los Angeles, CA 90069; 323-634-6401. **Celia Cabral Domenech,** Living Interior Design, 337 Palermo Ave., Coral Gables, FL 33134; 305-447-3005.

80 Kitchen Confidential

Designer: **Stephen Miller Siegel,** Stephen Miller Siegel Architects, 41 E. 57 St., New York 10022; 212-832-5400. **Refrigerator; range; hood**—Viking (M); 888-VIKING-1. **Alinea strip lights**—GL Lights On (R,T); 212-534-6363. **Merit cup pulls**—Simon's Hardware (R,T); 212-532-9220. **Panama Jute rug,** custom—Beauvais Carpets (T); 212-688-2265.

84 Rhapsody in Blue

Bulbs: **Brent and Becky's Bulbs:** www.brentandbeckysbulbs.com or 877-661- 2852. **Old House Gardens:** www.oldhousegardens.com or 734-995-1486. **Van Engelen:** www.vanengelen.com or 860-567- 8734

86 Sylvan Setting

Designer: **Sherri Donghia.** **Hammocks,** custom, Hamaca cotton; **dining chairs,** Studio X; **dining chair fabric,** Espadrille; **chaises,** Sumatra—Donghia (T); 800-DONGHIA.

94 Second Fitting

The Design Center at Philadelphia University, 4200 Henry Ave., Philadelphia, PA 19144; 215-951-2862.

98 Pretty in Pink

Designers: **Alison Hoyt, Heather Levasseur,** Hoyt Levasseur, 207 E. 60 St., New York 10022; 212-688-0900. **Carpet,** Greek key—AM Collections (T); 212-625-2616. **Lucite desks,** custom by designers. **Necklace** designed by Heather Hoyte.

102 Packing it In

Designers: **Celeste Cooper**/Repertoire, 75 Grand St., New York 10013; 212-426-3865. **Keith Irvine,** Irvine & Fleming, 327 E. 58 St., New York 10022; 212-888-6000.

108 Guesthouse, Anyone?

Pages 108 to 113. Designer: **Mary McDonald,** Mary McDonald Interiors, 1548 N. Kings Rd., Los Angeles, CA 90069; 323-650-8891. *Outdoor furniture:* **Rattan chairs**—Arden House (R,T); 310-855-1888. **Fabric**—striped cotton—Diamond Fabric (R,T); 323-931-8148. **Oriental urn**—Ceylon et Cie (R,T); 214-742-7632. *Living room:* **Wing chairs**—Lillian Lageyre (R,T); 310-393-6408. **Chair fabric,** denim—Ralph Lauren Home (M); 800-578-7656. **Coffee table**—Lillian Lageyre, see above. *Dining room:* **Curtain fabric**—Diamond Fabric, see above. **Carpeting,** seagrass—Stark Carpet (T); 212-752-9000. **Curtain rods**—Barbara York (R,T); 310-652-0846. *Bathroom:* **Curtain fabric,** Draperie—Clarence House (T); 310-652-0200. **Sink; fixtures; mirror**—Waterworks (M); 800-998-BATH. *Web site:* www.waterworks.com. *Bedroom:* **Gustavian chairs**—Haga Collection through Karl XII Antiques (R,T); 323-852-0303. **Cinnabar stools**—Karl XII Antiques, see above. **Curtains; bedspread**—Diamond Fabric, see above. **Bed linens; dust ruffle**—Ralph Lauren Home, see above.

114 Park Avenue Proper

Pages 114 to 119. Designer: **David Netto;** David Netto Design, 270 Lafayette St., Ste. 806, New York 10012; 212-343-7415. *Architect:* **Will Meyer;** Meyer Davis Studio, 568 Broadway, Ste. 507, New York 10022; 212-627-5574. *Living room:* **Ottoman; armchairs; sofa**—custom by designer—Trade France (R,T); 212-758-8330. **Ottoman fabric**—Manuel Canovas (T); 212-647-6900. **Armchair fabric**—Pacific Willow—Bennison Fabrics (T); 212-223-0330. **Low table**—[illegible] Rosselli International (T); 212-772-2133. **Carpeting**—[illegible] Beauvais Carpets (R,T); 212-688-2265. *Dining room:* **Chandelier**—Sentimento (R,T); 212-750-3111. **Dining table**—[illegible] designer—Laszlo (R,T); 212-866-0112. **Chairs**—[illegible] Design (R,T); 310-278-5786. **Seat cushion fabric**—[illegible]en—Rogers & Goffigon (T); 212-888-[illegible] bouclé #45—Beauvais Carpets, see above. **Candlestick globes; vases**—John Rosselli Intl., see above. *Entry hall:* **Stag's leg lamps**—Louis Bofferding (R,T); 212-74[illegible] 6725. **Ammonite fossil**—Burden & Izett (R,T); 212-941-8247. *Library:* **Sofa; armchairs,** custom by designer—Trade France; see above. **Sofa and armchair fabric,** Malverne velvet—Travers (T); 212-888-7900. **Parsons desk; trompe l'oeil painting**—Jean Carrau Decoration (R,T); 914-633-0527. **Curtains,** Prelude Satin; Jaspe Mousse—Clarence House (T); 800-803-2850. **Rug,** Greek key—Beauvais Carpets, see above. **Floor lamps**—Robert Abbey (R,T); 212-832-3490. *Bathroom:* **Chair fabric**—Tarry #93301-Rogers & Goffigon, see above. *Master bedroom:* **Armchair; ottoman** custom by designer—Trade France, see above. **Armchair fabric,** Sans Papillons silk—Pierre Frey through Donghia (T); 800-DONGHIA. **Floor lamp,** Bostwick—Lampworks (R,T); 212-750-1500. **Curtains, valance,** Linen Texture #1323, Henry Calvin—Donghia, see above. *Kitchen:* Custom design by Meyer Davis Studio, see above. **Sink; fixtures**—Waterworks (M); 800-998-2284. *Child's room:* **Daybed,** custom by designer. **Daybed fabric,** Astor Check—Travers, see above. **Curtains; valance,** Rosebud Voile, #J113F-03—Jane Churchill from Cowtan & Tout (T); 212-647-6900. **Wallpaper,** Lots of Dots—F. Schumacher & Co. (T); 800-332-3384. **Carpet,** Bourée #55—Beauvais Carpets, see above. **Chair**—Wicker Garden (R,T); 212-410-7001. **Chair fabric,** Tamord J125F—Jane Churchill, see above.

120 Nesting Instinct

Pages 120 to 127. Designer: **Christina Girard. Trundle bed**—Ballard Designs (R,MO); 800-367-2775. *Web site:* www.ballarddesigns.com. **Bridgewater chair**—Hickory Chair (M); 828-328-1801, ext. 7295. *Web site:* www.hickorychair.com. **Carpeting:** Stark Carpet (T); 212-752-9000.

128 Decorating DNA

Pages 128 to 133. Designer: **Rita Konig.** *Living/dining room:* **Pillows**—Dransfield & Ross (R,T); 212-741-7278, ext. 14. Archipelago (T); 212-334-9460; Ann Gish (T); 212-447-0331. **Sofa fabric,** Fustian, Nina Campbell—Osborne & Little (T); 751-3333. **Shade fabric,** Perdita silk, Nina Campbell—Osborne & Little, see above *Bedroom:* **Wallpaper,** Cole & Son; Lee Jofa (T); 212-688-0444. **Headboard**—Nina Campbell (R); 011-44-207-471-4270. *Entrance hall:* **Paint,** Moxa—Paint Library (R,T); 011-44-207-823-7755.

134 In Living Color

Pages 134 to 139. Designer: **Melissa Ulfane. Turkish screen**—Christopher Gibbs (R,T); 011-44-207-730-8200. **Gio Ponti Chandelier**—Akko van Acker (R,T); 011-33-1-42-602-203.

140 Shore Thing

Pages 140 to 145. Designer: **Robin Bell Schafer,** Robin Bell Schafer Assoc., 2901 Cardinal Dr., Vero Beach, FL 32963; 772-234-1112. **Pool furniture**—Smith & Hawken (R, MO); 800-940-1170. *Web site:* www.smithandhawken.com. **Fabric**—Sunbrella (M); www.sunbrella.com. **Urn**—Treillage (R,T); 212-535-2288. *Living room:* **Sofa fabric,** Celadon Cloud—Lee Jofa (T); 212-688-0444. **Curtain fabric,** Paradiso—Clarence House (T); 800-803-8250. *Entrance:* **Console**—Phillip Colleck (R,T); 212-486-7600. *Bedroom:* **Beds,** custom by designer. **Bed linens**—Sferra Brothers (M); 732-290-2230. *Kitchen:* **Range**—Viking (M); 888-VIKING1. *Web site:* www.vikingrange.com. **Refrigerator**—Sub-Zero (M); 800-222-7820. *Web site:* www.subzero.com.

146 Hot Properties

Pages 146 and 147. Designer: **Peter Dunham,** Peter Dunham Design, 909 N. Orlando Ave., Los Angeles, CA 90069; 323-848-7799. *Architect:* **Tim Barber,** 8721 Sunset Blvd., Ste. 103, Los Angeles, CA 90069; 310-289-7720. **Cabinetry**—Wood-Mode (M); 570-374-2711. *Web site:* www.wood-mode.com. **Incognito Dishwasher**—Miele (R); 800-843-7231. *Web site:* www.miele.com. **Floor tiles** by Carocim—Studio 11 (R,T); 323-851-1519. **Refrigerator**—Sub-Zero (R); 800-222-7820. *Web site:* www.subzero.com. **Range**—Wolf (R); 800-222-7820. *Web site:* www.wolfappliance.com. **Wall oven; warming oven; hood ventilation**—Dacor (R); 800-772-7778. *Web site:* www.dacor.com. **Sinks; faucets; sprays**—Rohl (M); 800-777-9762. *Web site:* www.rohlhome.com. **Faucets; sprays**—Ann Sacks (R); 800-278-8453. *Web site:* www.annsacks.com. **Countertops; fireplace stone; table top**—Solisstone (T); 323-931-0444. *Web site:* www.solisstone.com. **Window blind**—Hunter Douglas (M); 800-HD-SHADE. *Web site:* www.hunterdouglas.com. *Pages 150 and 151. Designer:* **Jackie Terrell** for Jackie Terrell Design, 400 S. Burnside Ave., #12H, Los Angeles, CA 90036; 323-571-1622. **Flooring**—Armstrong (R); 888-ARMSTRONG. *Web site:* www.armstrong.com. **Trash bins**—Martha by Mail (R,MO); 800-950-7[illegible] *Web site:* www.marthastewart.com. **Lamp shade**—Paul Ferrante (R,T); 323-653-4142. **Painting** by Scott Flax; 310-829-1445. **Plumbing fixtures; sink**—Kohler (R); 800-4-KOHLER. *Web site:* www.kohler.com. **Washer; dryer**—Miele, see above. **Wine fridge**—Sub-Zero, see above. *Web site:* www.subzero.com. *Pages 154 and 155. Designer:* **Michael Smith,** 1646 19 St., Santa Monica, CA 90404; 310-315-3018. **Lucerne paint color,** #1235; Pratt & Lambert (R); 800-BUY-PRAT. *Web site:* www.prattandlambert.com. **Stainless-steel cabinets**—Duray/J.F. Duncan Industries (M); 562-862-4269. *Web site:* www.duraynet.com. **Blue and green glasses**—OK (R); 323-653-3501. **Tea towels; plates**—Maison Midi (R); 323-935-3157. **Hudson dining chair,** custom by designer.

159 Yo, Dune!

Dune is located at the Ocean Club, Paradise Island, Bahamas. *Tel.* 242-363-2000, ext. 64739.

164 Bull's-eye!

Designer: **Andrew Flesher,** Gunkelmans, 81 So. Ninth St., Ste. 340, Minneapolis, MN 55402; 612-333-0526. *Store:* **Target** (R); 800-800-8800. *Web site:* www.target.com. ●

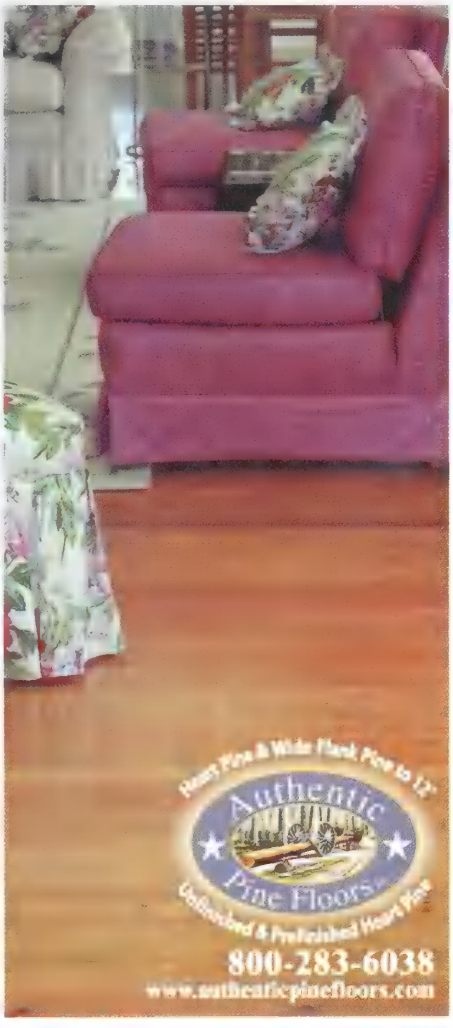
Correction

August: On page 26 of the Style Beat section, tile #5, was incorrectly credited. It should have read: Adrianeo Deco etched travertine stone, $70 for a 12" square; from Walker Zanger. 877-611-0199 or www.walkerzanger.com.

ivinggrace)
inued from page 96)

g, but she wasn't exactly suffering
pace in the 7,000-square-foot house
12-foot ceilings. The rear terrace
es along the home's entire length,
r an undulating roof overhang sup-
ed by impossibly thin metal columns.
bar is smashing," Jay says of a mir-
nd faux-bamboo poolside bar, hid-
behind tall louvered doors. "It's so
ative of the period—very martinis
Capri pants." Paley's large dressing
and all nine bathrooms are mir-
d, Art Deco–style, down to the vanity
ers. The kitchen wing—now cura-
l offices—comprises three staff
ooms and a painting studio. The
size Rover Town & Country
less-steel range still works.
he Design Center is visibly sagging
25 years of substandard mainte-
e. Glass doors don't slide so easily
onger; wallpaper droops from con-
ation; the handsome black slate
s need replacing or refinishing.
ns and closets have to be retrofitted
commodate delicate textiles and
ing, and Jay hopes there will be
space for students and fashion
gners to spend time on research.
house also needs new window cas-
a slate roof, and improved ventila-
to ensure the collection's longevity;
at end, Jay is putting together a
p of Philadelphia design talent to
te time and materials to the
vation.
The principals of OLC Lighting, Joe
avo and Janet Kalter, did new light-
or the galleries and got us a good
at Artemide," says Jay. "And Phil
of ODG Design drew up plans for
glass front doors, which will make
uilding sexier." Jay also received
ry shelving gratis from IKEA and is
king with curators at the Philadelphia
eum of Art as she considers the col-
on's future. Philadelphia University
ded a place where all the design arts
d come together and have shared
itions. I want to explore our mater-
ulture and address why it's important
how it could be better." ●





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[clockwise from left] De Wolfe in 1932. The decorator freshened up a New York bedroom, published in *House Beautiful* in 1913. A rendering of the trellis room at Manhattan's Colony Club.

(encore)

Elsie de Wolfe

A theatrical talent who brought drama into the home

tips

- *painted furniture*
- *leopard-print velvet*
- *chinoiserie*
- *chintz*
- *treillage*
- *trompe l'oeil*
- *slipcovers*
- *upholstered headboards*
- *clip-on lampshades*
- *candlelight*
- *mirrors*
- *muslin curtains*
- *decoupage*
- *faux finishes*
- *rock crystal*
- *campaign furniture*
- *topiary*
- *awning stripes*
- *tented ceilings*
- *white orchids*
- *glass-topped dining tables*
- *cocktail parties*

The dark-haired dynamo

Elsie de Wolfe virtually invented decorating as a profession. In 1905, when she was 40 and reconsidering her lackluster acting career (the Paris couture she wore onstage got better reviews than she did), de Wolfe printed up new business cards and went after Victorian plush and potted palms with a vengeance. On Stanford White's recommendation, she soon won the commission for Manhattan's Colony Club. The indoor trellis room she designed for it made her reputation.

With no credentials other than instinct and charm, she became the day's reigning style arbiter, buying millions of dollars' worth of antiques for Henry Clay Frick and other titans of industry. Her own New York townhouse, which she shared with the powerful theatrical agent Elisabeth Marbury, evolved [illegible] must-see showcase and periodic salon [illegible] ing ground for everyone from Oscar Wilde to Sarah Bernhardt.

A lifelong Francophile, de Wolfe consid ered 18th-century France the apogee of civ lization, and she was always hungry for cas to support her biggest passion: restoring the Villa Trianon, her beloved second hom just outside Versailles. The rooms became as legendary as the parties she threw, and when the Germans left them in ruins durin World War II, she was heartbroken. But even at her advanced age she was determined to bring the rooms back to their ori inal splendor (until she was well into her 70s, she maintained a diet and exercise reg men that included doing a headstand ever morning). De Wolfe's modus operandi wa to treat houses as living, breathing things that deserved to be cherished. "If I am ugl and I am, I am going to make everything around me beautiful," she declared as a young woman. "That will be my life. I cou steal for beauty. I could kill for it."

Writer **Christine Pittel**
Producer **Elaine Wrightman**

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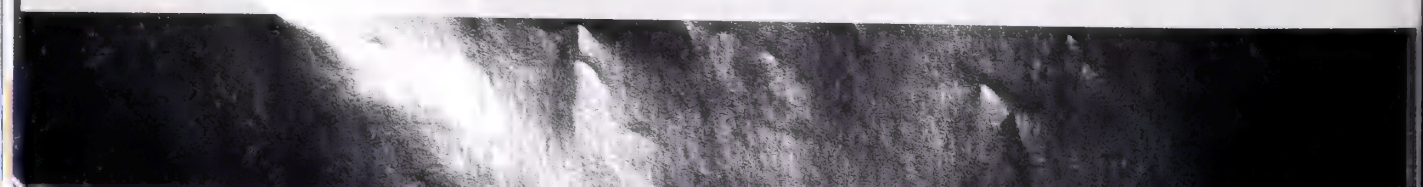

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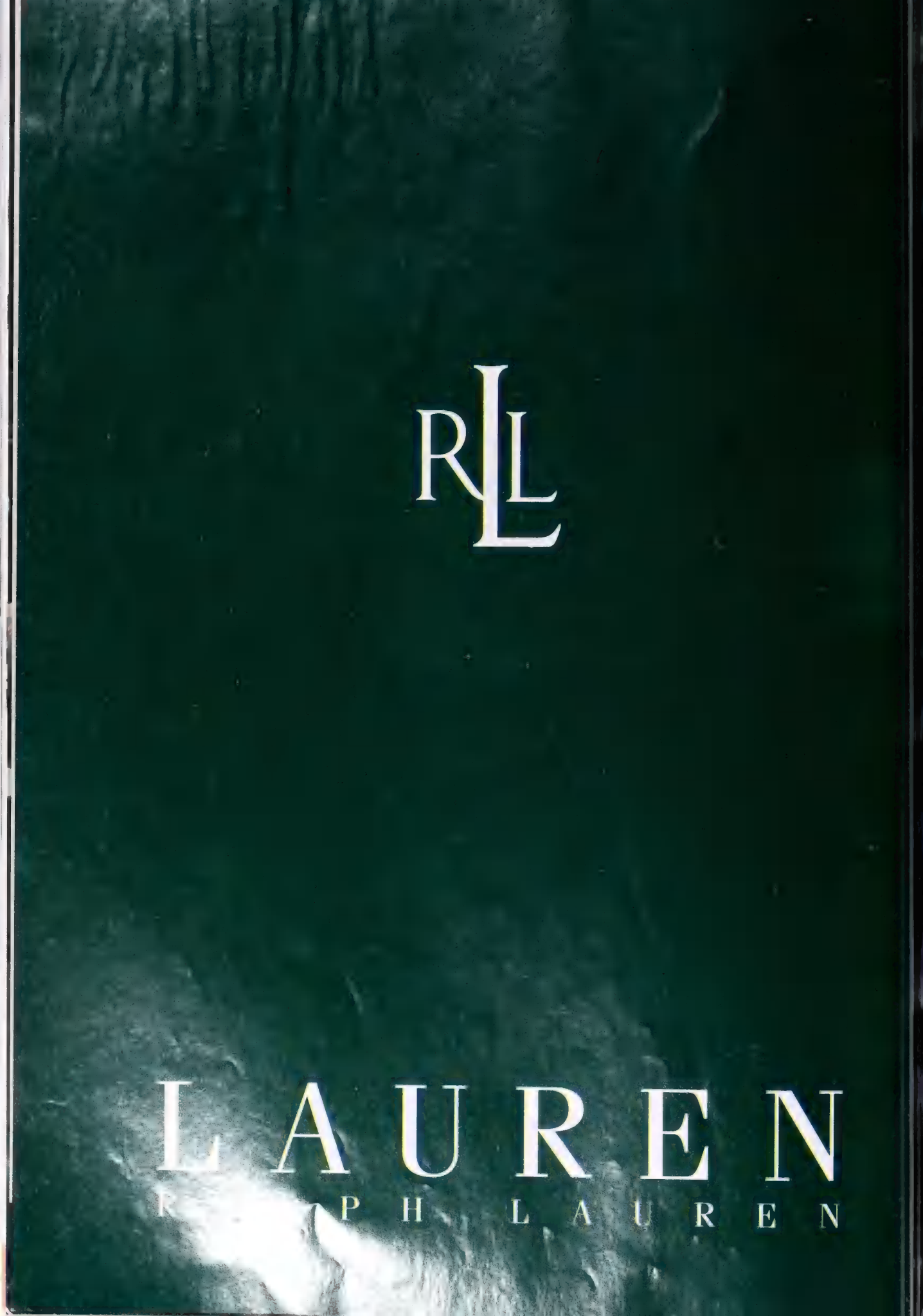


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The Cover
Antique Italian chandeliers shed light on a modern-minded room by Sue Burgess. Photograph by Gordon Beall

Model in 18kt yellow gold.
Bezel set with diamonds.
Enlarged for detail.



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November 4 David Bowie
November 14 Marlene Dietrich



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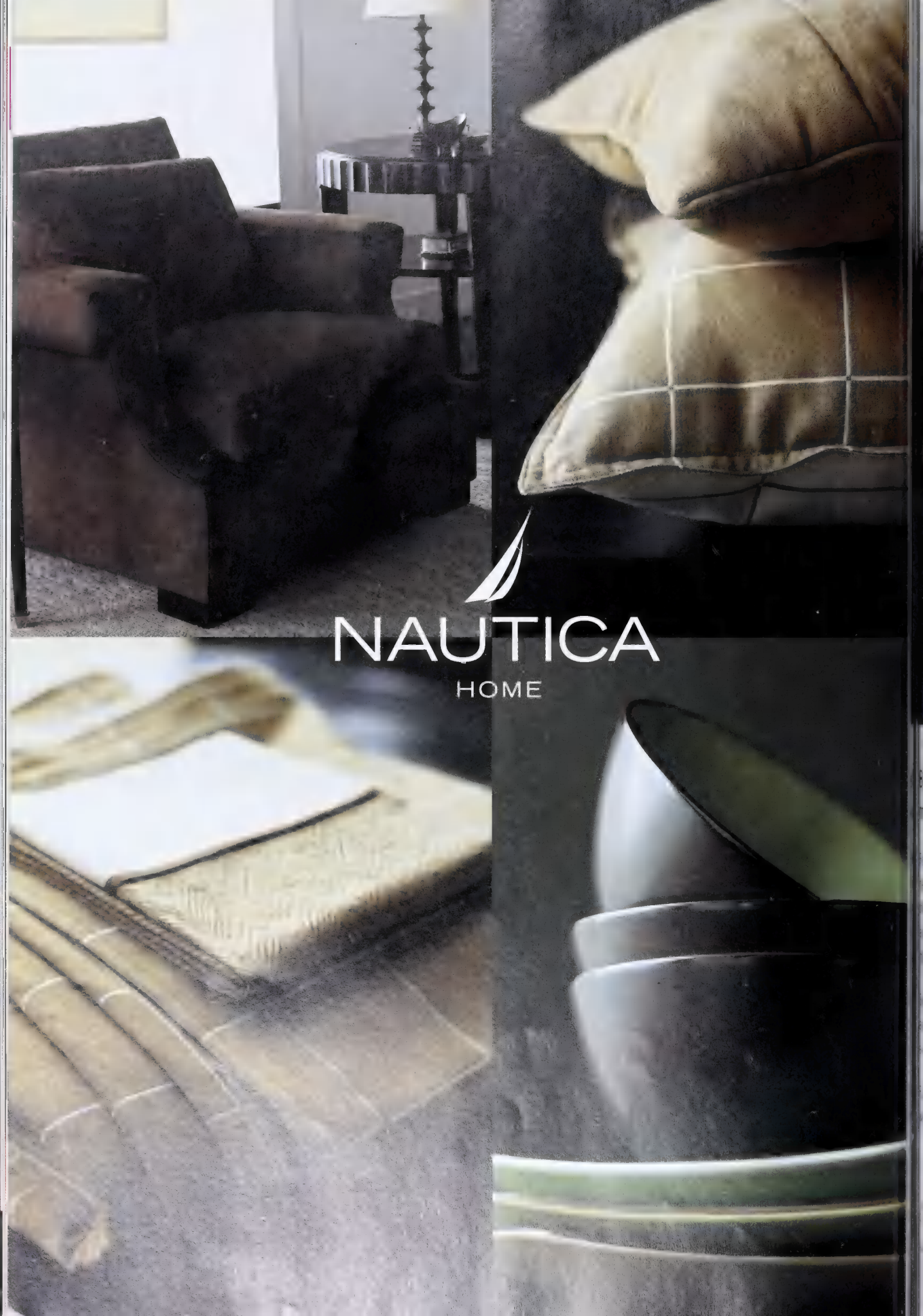
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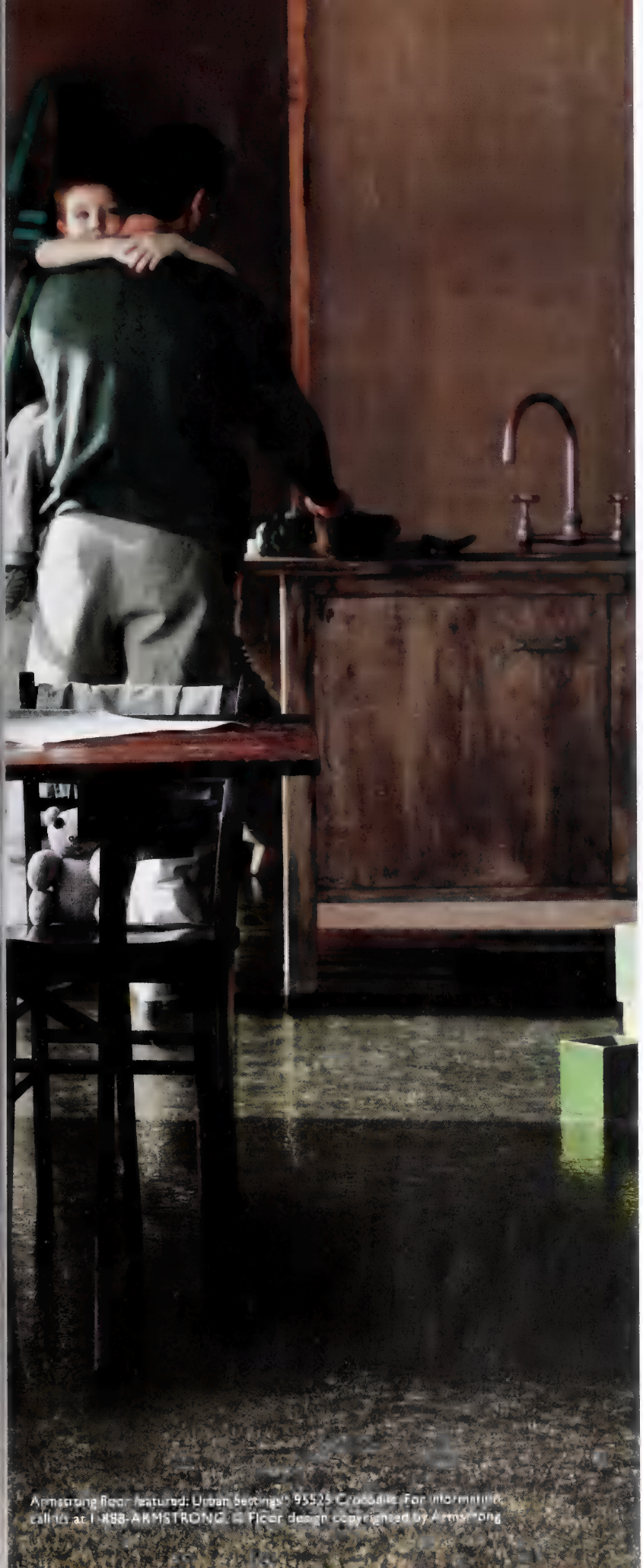
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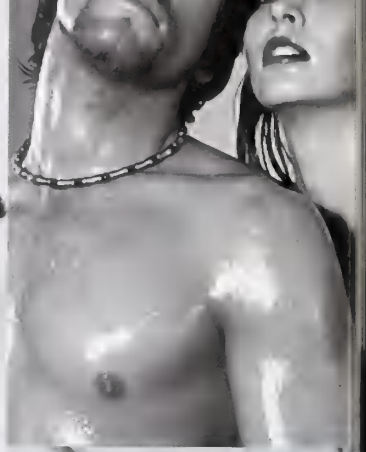


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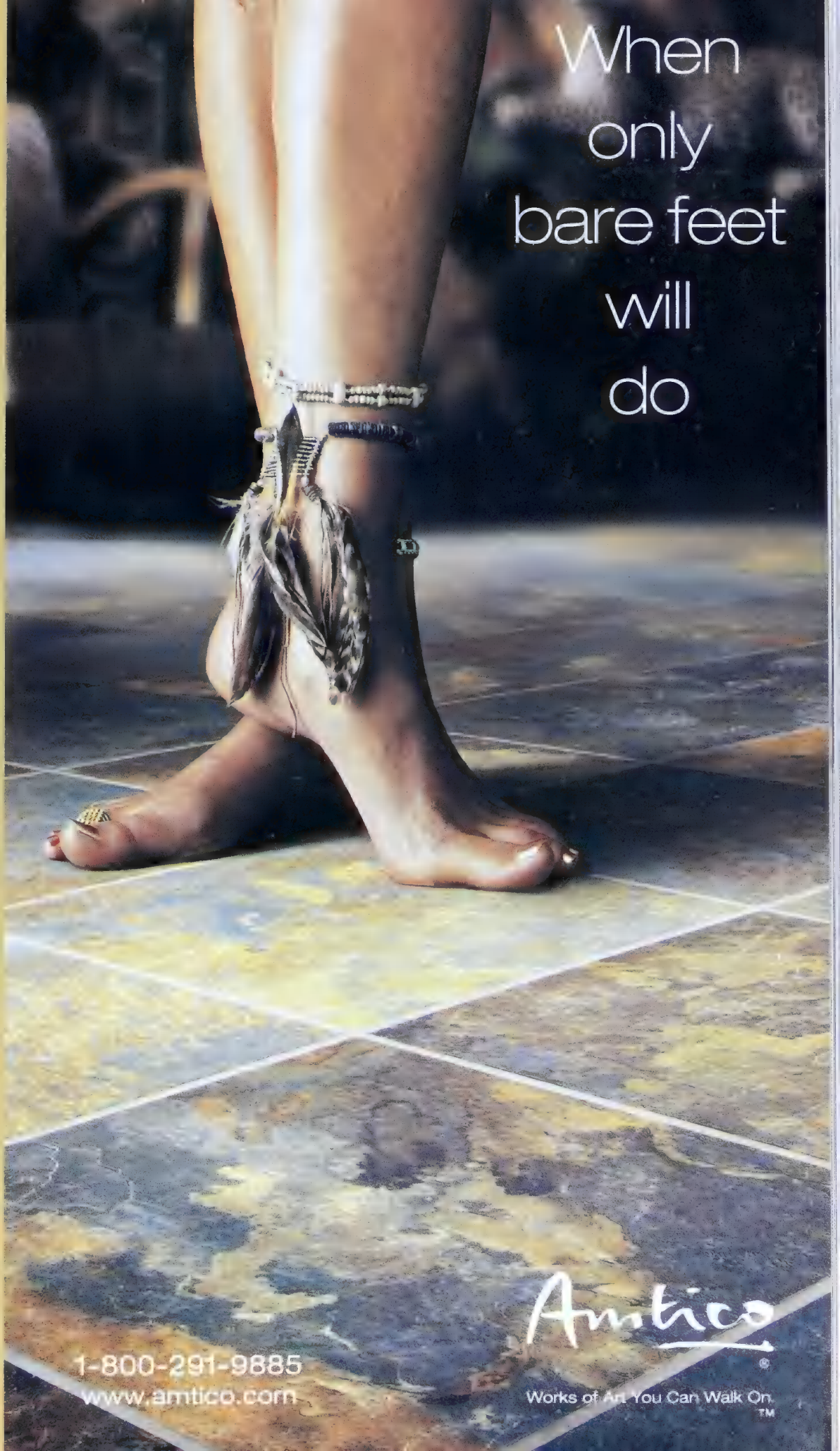
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101

I spent a few days recently on a Florida beach with my wife and children and my par (who I'm happy to say remain in good health well into their 70s). Each evening we g ered on the porch of a beach house overlooking the ocean, trading stories and listenin the wind over the water. It was magical in that it seemed, from that vantage point, like world was so civilized and fine—the way we all wish it truly could be.

Those evenings—so enjoyable and full of promise—reminded me of a statement designer Albert Hadley made over lunch in New York a few weeks before my trip. De magazines, like life itself, "should be all about manners," he said. "Nothing else i important." It made such an impact that I asked Albert to join me in a photograph this, my first issue as editor of *House Beautiful*. In so many ways, this statement ab manners, coming from a consummate gentleman of design, reflects my own sensibilit we go forward. It *is* all about manners, and that is my goal as I begin the job, with the help very talented staff.

Like people, a magazine has a personality that should be immediately noticeable. *H Beautiful* has developed that personality over its 106-year history. It has introduced readers to great interior designers and architects of our generation and the generations before us. It enriched the lives of millions of homeowners—some who can afford a decorator and others are simply searching for ideas to use in that living room, powder room, or bedroom. It ha short, become a part of the American family. Yet, throughout its history, the magazine has ta chances, pushed the envelope in introducing readers to the latest in architecture, garden des and decorating styles, from modern to classic and everything in between. I believe that g magazines not only reflect their times, but can help influence them as well.

We can do no less now. The *House Beautiful* you will see in the coming issues will show the best in 21st-century design from across America and world. And in all things, we'll try to live up to Albert Hadl call for good manners. Let us know how we're doing. enjoy this November issue, with our annual list of the c try's most talented designers, and interiors from Washing D.C., to Malibu and points north and south.



Editor in Chief Mark Mayfield with designer Albert Hadley.

Cheers,

Mark Mayfield

P.S. I have a request of you: Write us about a design dilem or decorating question you have regarding your own ho You may also include a photograph or two, as long as they not have to be returned. We'll choose a few of your lett ask designers to answer your questions, and then publish results. Who knows? We might send a decorator to y house to help you in person. Send your questions to m *House Beautiful*, 1700 Broadway, 29th floor, New York, 10019.

And you'll notice in our "He Said, He Said" column Leslie and Leigh Keno will begin taking questions about y antiques, and will devote at least two columns a year to answers. For details, please see page 69.

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- **Grinding.** This sound means your brake pads may be worn through.
- **Low brake pedal.** This could mean there's a leak or air in the hydraulic system, or that your brake shoes are out of adjustment.

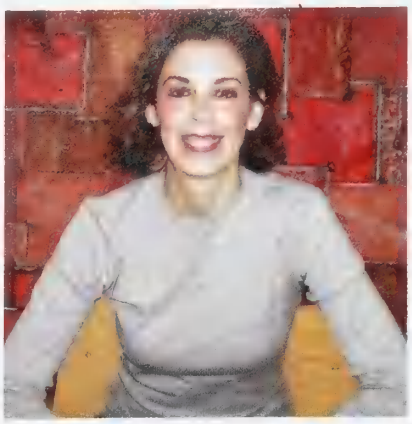
Brake Inspections
If you notice any of the above symptoms, have a Quality Care Auto Service technician check it out. Also, you should have your brake fluid level checked at least every 5,000 miles, and a thorough brake inspection at least every 15,000 miles.

Still not sure? Then err on the safe side. We'll make sure you get back on the road quickly and safely.

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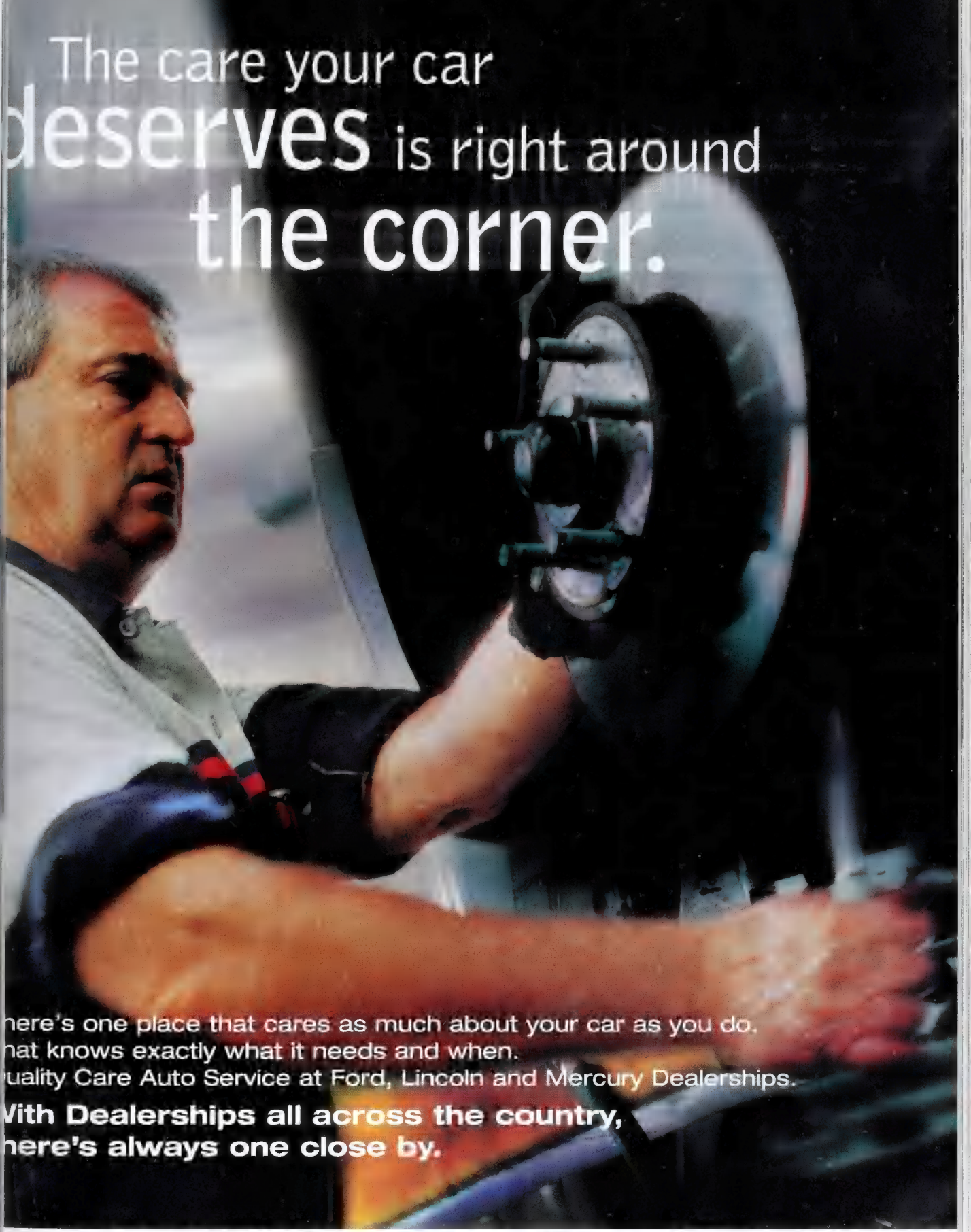
Kelly Tagore Seattle-born New Yor Tagore is accustomed to wearing m hats—as stylist, writer, and editor— "it's nice to have an assignment whe can just focus on the writing," she say her visit to decorator Sue Burgess's ho for this issue ("Twice as Nice," page 1 A contributing editor to *Organic Style,* Tagore is a magazine vete having worked as an editor for a number of publications, includ *Real Simple* and *Art & Antiques.* She has also written for *Liv Room* and British *House & Garden.*



Gordon Beall "Sue Burgess has the finest, most discerning eye of any designer I have ever worked with. She is very tough to please—and I should know because she's my wife!" says Beall, who turns his lens on familiar territory: Burgess's own labor of love in Bethesda, Maryland ("Twice as Nice," page 136). Beall's photographs of interiors have appeared in many magazines, including *Veranda, Traditional Home, Architectural Digest,* and *Southern Accents.*



Marcia Sherrill Atlanta-based wr Sherrill ("Hot Dish," page 182) is a signer for Kleinberg Sherrill, a lux accessories firm, and has her own nishings company, Marcia Sherrill Hon She is the coauthor, with Carey Karme *Stylemakers: Inside Fashion,* the first in a series of titles from Mo celli Press. Sherrill has also written numerous articles for magaz such as *Southern Accents, Atlanta,* and *Avenue.*



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letters


Making a Spla

Four fi star tal desig bathro as diffe as the are art *Hous Beauti* shows how i get th luxe lo witho spendi a fortu

Bath Splash

The bathrooms featured August issue offered pl inspiration and helped m my own baths up-to-dat

Alice

Vi

Thank you for all the grea room ideas. I'm renov bathroom in my 1887 s cottage, and trying to sta in budget while preser The August issue will ke thinking positively!

Marsh

Grand Ledge, M

Please send your correspondence t hearst.com or to Letters, House Beau *Broadway, 29th floor, New York, NY sure to include a daytime telephone nu ters may be edited for clarity and lengt*

Grad

or a wonderful article on the restora-
Montezuma's Castle at the United
College in New Mexico ["Saving
April]. As a UWC graduate, I thor-
njoyed it.

Siri Engstrom
via e-mail

Learning

ontractor in Atlanta who does entire
novations, and, as Betsy Franklin
d in her column ["Ask Betsy,"
I avoid subcontractors who special-
e area. Although I do employ tilers,
rs, and finishers, I scrutinize every
ny renovation. As the proprietor of
of small company Franklin suggests
inded renovators seek, I appreciate
g the time to notice the small guys.

Karl Schaller
via e-mail

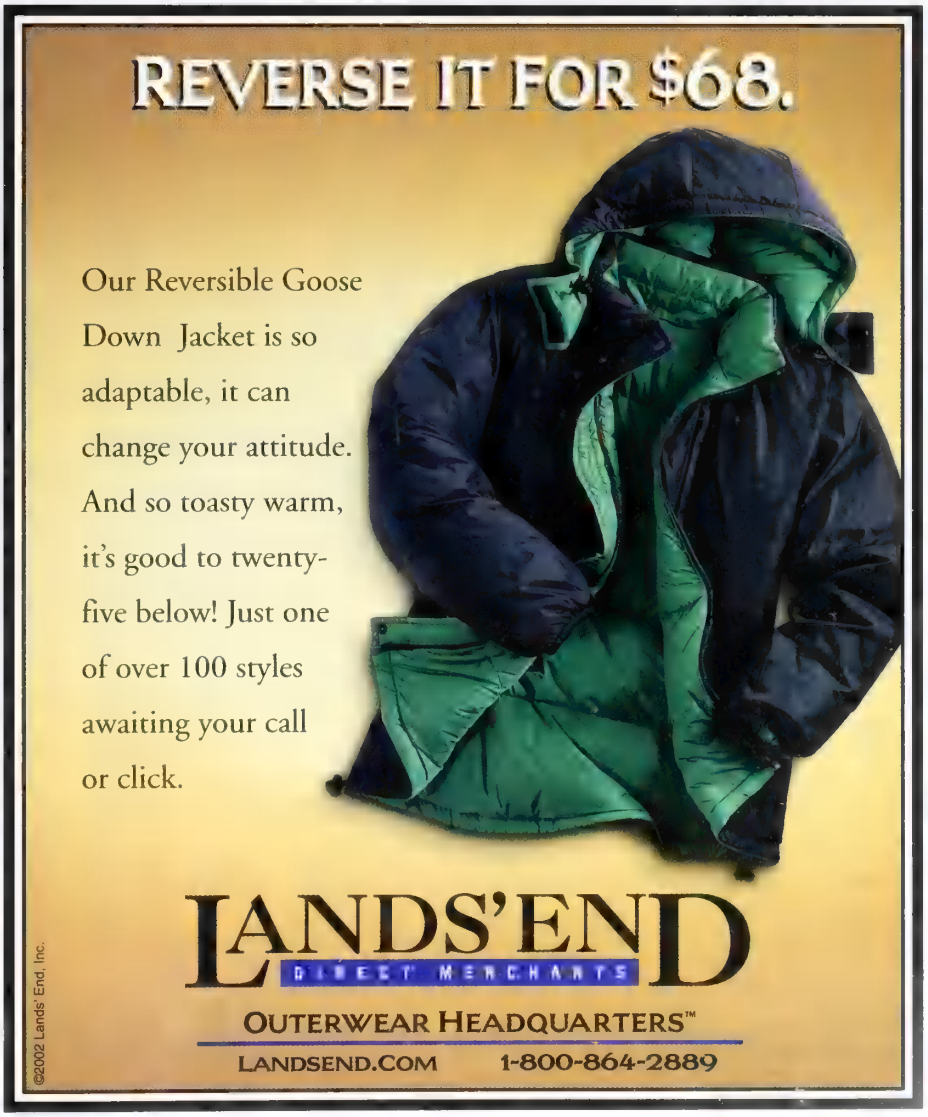


mics Class

u had credited the beautiful ceramic
vases, by Betty Woodman, pictured
enter of your August cover. Many
are greatly enlivened by contempo-
art ceramics, which are usually over-
y designers. You would do well to
n such work.

Clara Lanyi
Occidental, California







Out with the new.

IN WITH THE OLD.

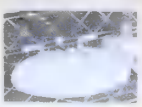


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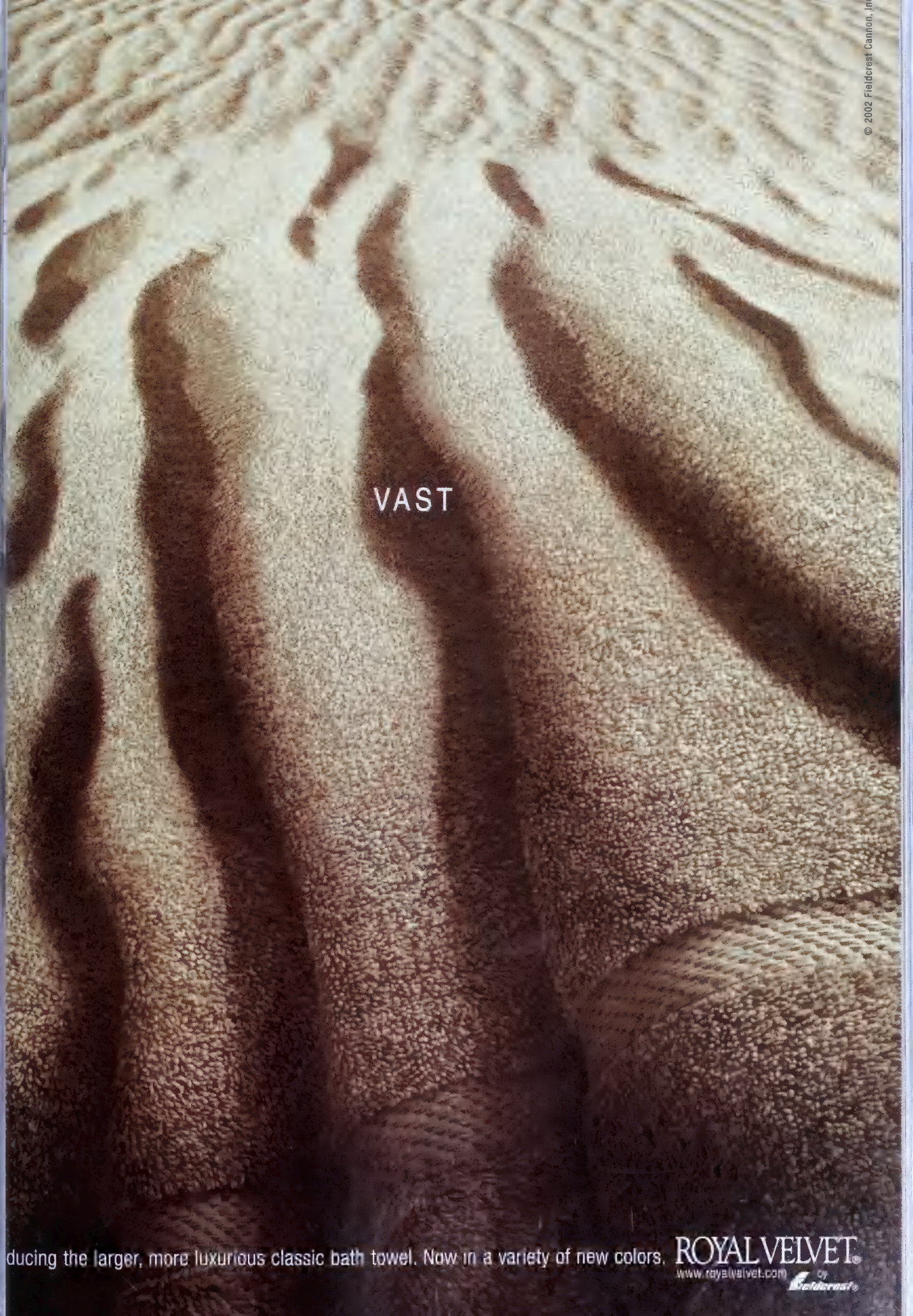
to right: Leather-and-wood X-base log holder, $300; from William-Wayne & Company: 800-318-3435. Birch logs from Alan Cox: '97-5468. Shaker Washhouse Broom, $26; from Shaker Workshops: 800-840-9121. Faceted polished-bronze star andiron, $4,500 a the trade from Carole Gratale: www.carolegratale.com. London Gates forged-iron fire screen, $249; from Restoration Hardware: 43-9720. Natural-rush braided fireplace basket, $265; from the Source Perrier Collection: 888-543-2804. Fuego polished-cast-aluminum fireplace tools, $250; from Umbra, available through Lancelotti Housewares: 212-475-6851.

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$165; from Chelsea Textile
pillow, $365; from Anichini: 800
Garnet Hill: 800-622-6216. *The Wood Book*, $75; from Tasche
shanghaitang.com. Tête-à-tête brown teacup with 24-karat-g
San Francisco: 415-982-1616. Handblown-glass bedside cara
and D at Bergdorf Goodman: 800-558-1855. Wine Sprigs s
older, $250; at Bottega Veneta boutiques: 877-362-1715. Tas
by David Quan for Umbra, available from www.mxyplyzy



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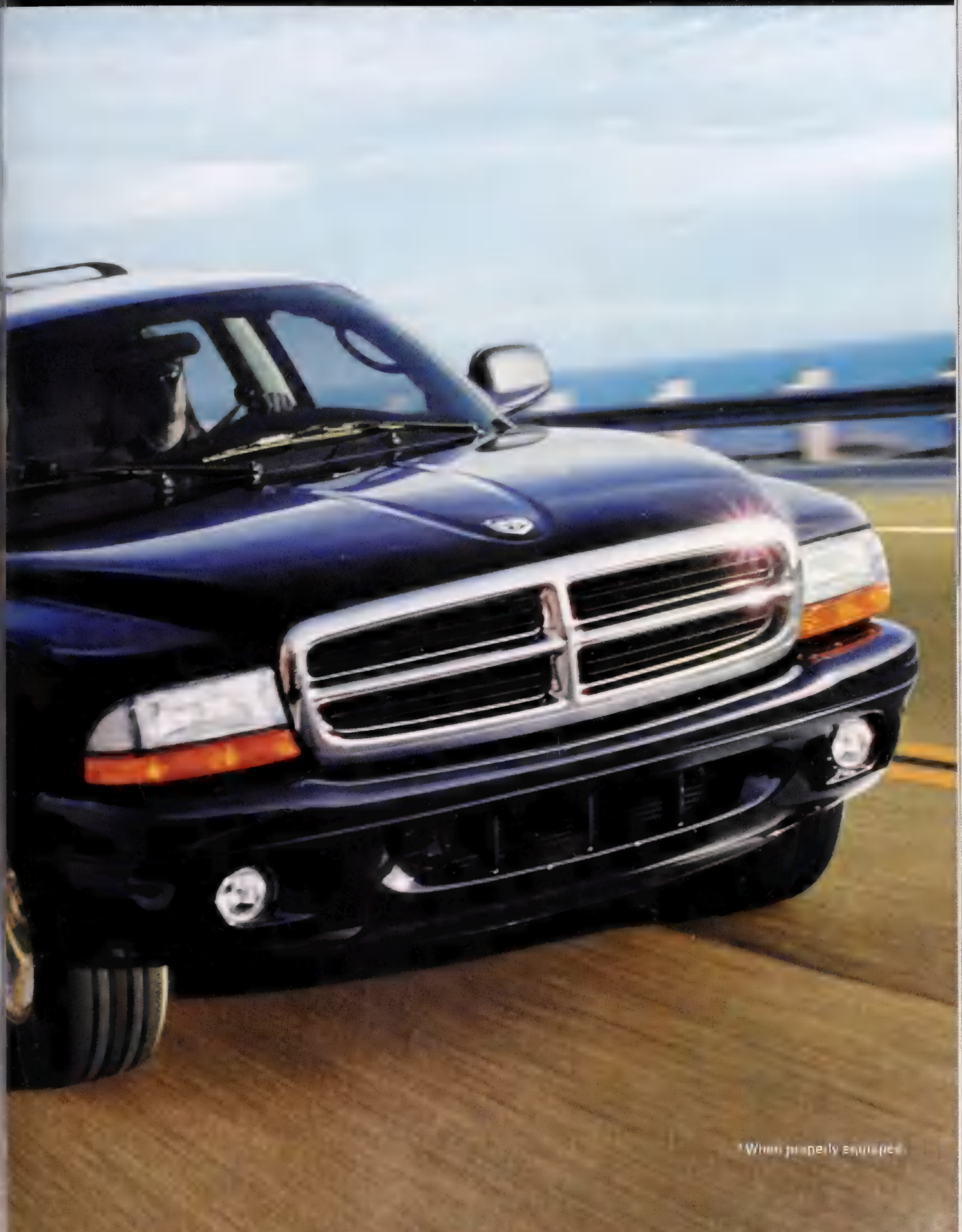
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and cotton dot napkin,

ert at Saks Fifth Avenue: 800-347-9177. Linen and peacock feather table runner, $195
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Maison: 212-396-1020. Rollins brown leather charger, $180; from Ralph Lauren H
$62; by Anne Léauté for Barneys New York: 888-822-7639. Staghorn olive
Goodman: 800-558-1855. Crystal dragonfly water glass, $275; from At Hom
Alexander Romano: 212-879-7722. Octagonal Capri dinner plate, $46; by Re
fine large tumbler in amber crystal, $120; from Hermès: 800-238-5522. L
212-314-9660. Wooden napkin ring, $7; from Barneys New York: 888-822-

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Tired of the barely-there look? Liven things up with some spirited window dressing

Curtain Time

THE HARD-EDGED APPROACH WITH BLI
or shutters has had its turn, and *House Beautiful* is c
a vote for pretty windows. "There is nothing like a p
beautiful curtains to change the aesthetics, ambiance
allure of a room," says our upholstery guru Carl Dell
of New York's D & F Workroom. "People want thei
roundings to feel warmer and more romantic, but
don't want them to be fussy." To give these window
ments a modern appeal, we chose graphic fabrics,
as simple panels either from dark-stained wooden
on a matching pole by Kirsch or with soft vala
Minimal trimmings appear when needed.

Sister Parish, always practical, once said, "The m
is in the curtains," and they *are* a significant investm
So make sure they suit your window and room
are made of a good fabric in a reputable workroo
you are ready to embark on your own window pr
Dellatore suggests that you "look at lots of styles in
azines, stores, and showrooms. Follow tradition or
some fun with the unexpected. Follow your impulse
hang curtains."

Kvadrat's Divina in colors 684 and 742 through Maharam; 100% wool; 59"w. We created our own wide-wave stripe using two contrasting solids. The fabric was cut with pinking shears and rejoined in horizontal bands. Curtain tops have no pleats; we attached them to the rings at 8-inch intervals. This substantial wool did not have to be lined.

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Zoffany's #SCB36007 in linden; 52% linen, 36% cotton, 12% nylon; 54"w. We used a standard 3-prong pinch pleat for these panels, inserted 4 inches from the top. We placed the pleating in the middle of each stripe to emphasize the color contrast and verticality.



Alan Campbell's Potalla (#AC804-10) for China Seas through Quadrille; 55% linen, 45% cotton; 48"w. Dark-brown bands outline and ground this modern floral print (the top is 1½ inch wide, the bottom 6 inches). Panel tops have 1½-inch pinch pleats that are caught at the top by the wooden rings. M & J Decor's Le Pilat cable tiebacks blend into the fabric's ground.



Brunschwig & Fils' Birds of a Feathe (#51278-01); 100% cotton; 54"w. These tional curtains bow to the English coun house look. They are interlined with fla pencil-pleated at the top, and have an a 18-inch valance trimmed with multicolo Bellagio Bell fringe from M & J Decor.

"There is nothing like a pair of beautiful curtains to change the aesthetics, ambiance, and allure of a room"



Silk Tracery C
copper an
54"w. P
with a
edge and
the tops of
the unlined fabric.



Hinson's Ming Toile (#HF-0740-B) in blue with charcoal; 100% cotton, 54"w. We took our cue from the pagodas and umbrellas in this toile to create the shape of the soft valance. Each scallop is outlined with brown cord and each point punctuated by a brown silk tassel. Self fabric tiebacks are interlined and edged brown cord.



Raoul Textiles' Ananas (#201B18) in ci through AM Collections; 100% Belgian l 45"w. The wavy movement in the fabric's tern was the perfect line to follow in the valance, which is trimmed with a self cor to accentuate the scallop shape. Panels a trimmed to allow the print to speak for it

3 WIRES

Sounds Great...and with only three
es to connect, the 3•2•1 is as easy to
up as 1-2-3." ***Popular Science,* 11/01**

2 SPEAKERS

the cars...seemed to move through the
re room...front, to the sides, and behind
– with only two main speakers!"
Scaduto, *Sound & Vision,* 1/02

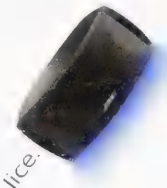
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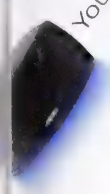
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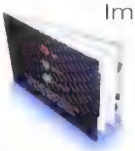




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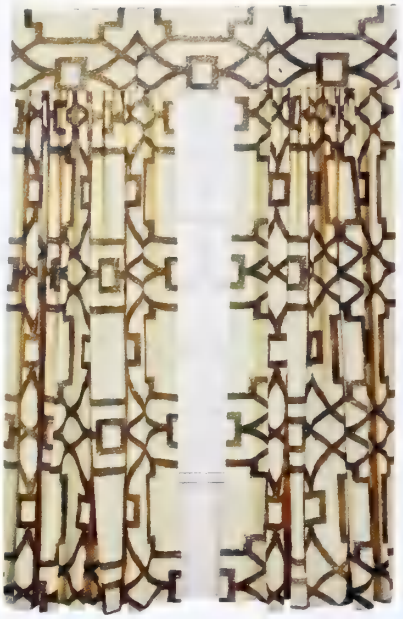
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nuts and bolts

- We worked with three types of fabric patterns: tight repeats, large-scale repeats, and solids. For large repeats, use less fullness across the window so that the design can be seen. Panels made from smaller patterns and solids can have more width.
- The usual rule for the ratio of valance to curtain length is 1 to 5. Use your eye and the fabric design to adjust this formula.
- Light control, climate control, and sturdiness are all good reasons for lining curtains. The desire to have a billowing effect or filtered daylight are reasons not to.
- For a traditional hemline, panels should break 1½ inches on the floor; for a "puddle" effect, leave 3 inches on the floor. Clean, modern styles should just skim the floor. Do-it-yourselfers should measure hems on the rod.



Michael Devine Maison's Fretwork-Wainscot in brown; 100% linen; 27"w. To make the 3-panel box-pleated soft valance, we cut and matched the fretwork pattern so that the design would fall symmetrically. Careful planning was also needed to make sure the pattern matched properly at the inner edge of each panel.



Designers Guild's Corazon (#F1031/ in hyacinth through Osborne & Little; 60% linen, 30% cotton, 10% polyamic 54"w. We used an inverted box pleat or each panel, which places most of the ga ering and fullness on the back side of tl curtain and works well with large repea and modern patterns.

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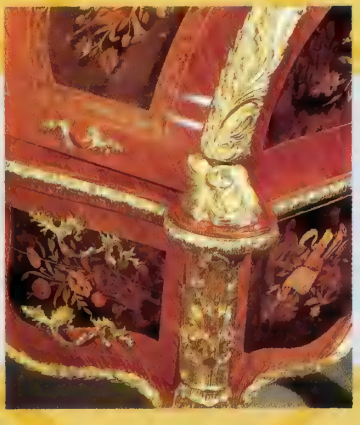




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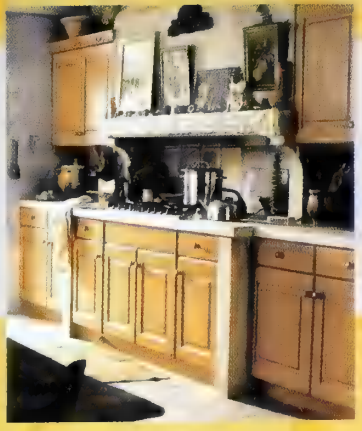


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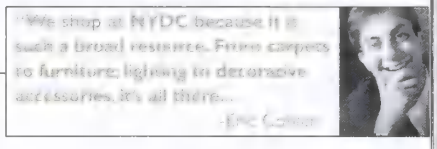
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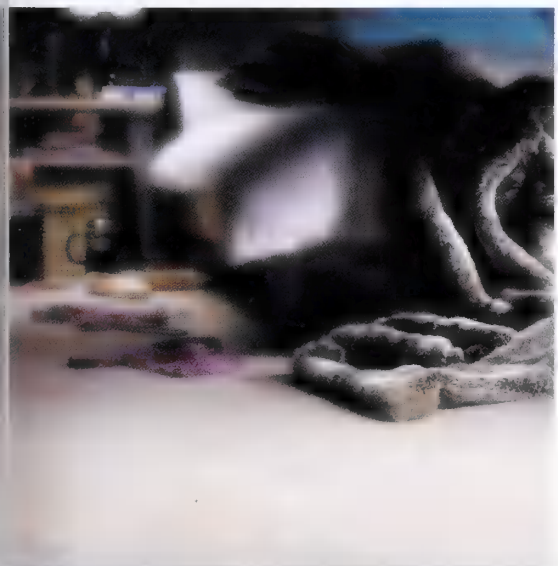
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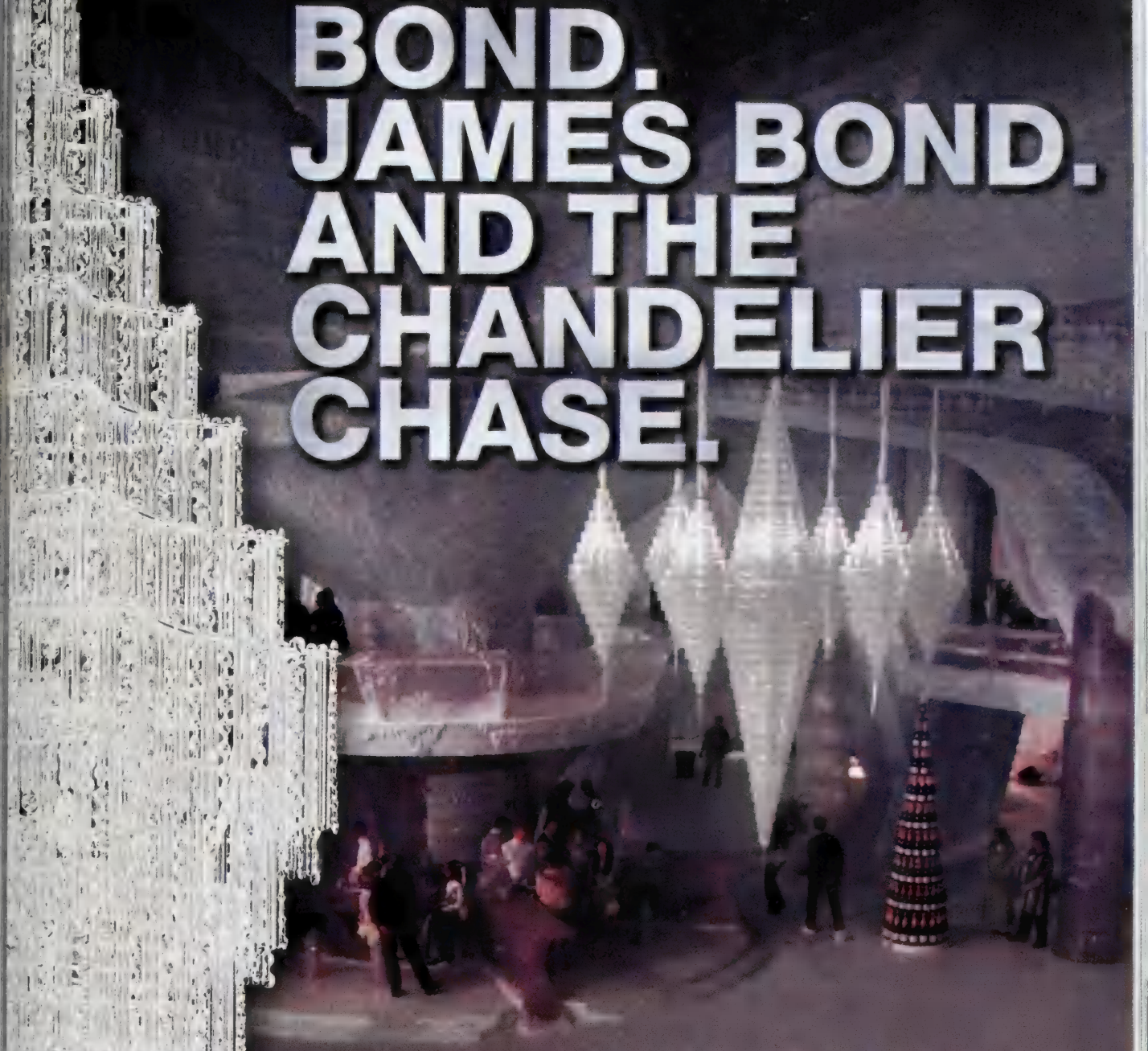
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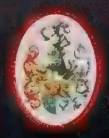


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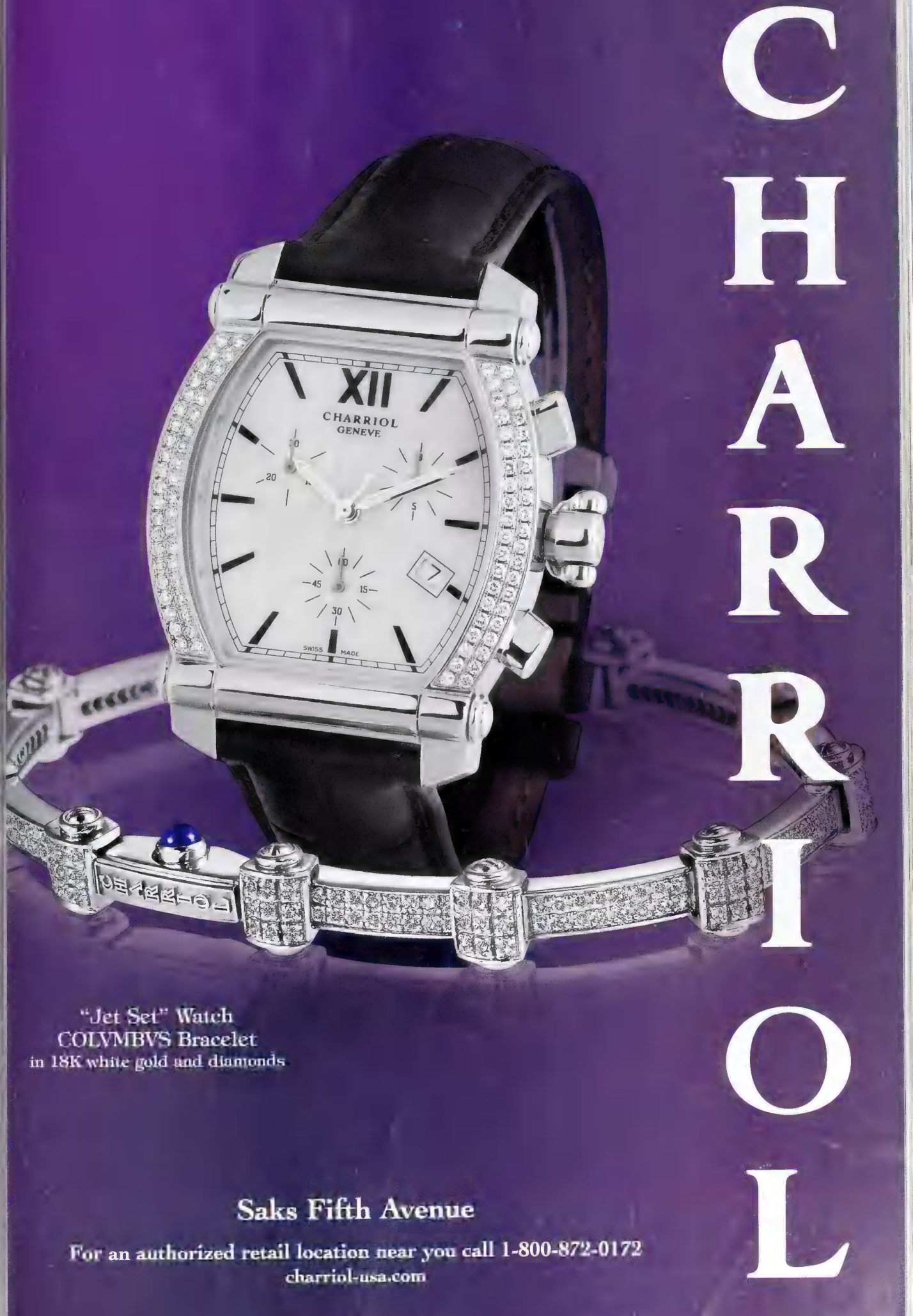
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*These items will be substituted in the form in the winner's local area.

**Trip must be completed by January and travel dates are based on availability a ing and subject to blackout dates.

Writers **Leigh and Leslie Keno**

A schoolteacher hits the Federal jackpot with a $25 yard sale find

She Got Game





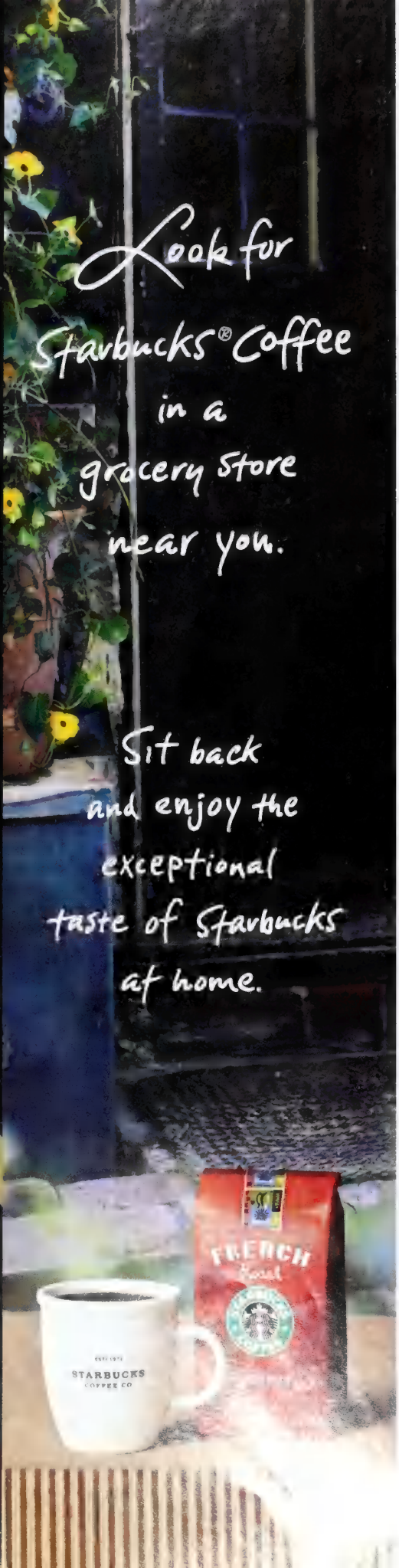
Leigh and Leslie Keno estimated that Claire Beckman's games table could fetch as much as $300,000. It sold for $490,000 at a Sotheby's Americana sale.

You might want to take a closer look at that side table holding your family pictures, a lamp, and various remote controls. For one New Jersey schoolteacher, a $25 yard sale purchase turned out to be a winning lottery ticket.

Leigh Keno: When I think of adventures in the world of antiques, one experience stands out. We were taping an episode of *Antiques Roadshow* in September 1997 at the Meadowlands Exposition Center in Secaucus, New Jersey. >

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"I was looking at an undiscovered treasure by John and Thomas Seymou My heart began to race!"

Leslie Keno: The piece we appraised that day was an important Federal satinwood-inlaid and figured-mahogany demilune games table. Its hinged top opened to reveal a figured playing surface with crossbanded edge, its "sweep," or bowfront-shaped frieze, inlaid with swags of graduated wheat husks suspended from bow knots. The table's square tapering legs were similarly inlaid with satinwood decoration and ended in spade-shaped feet.

Leigh: Amazingly, the table had an intact 18th-century label on the underside inscribed JOHN SEYMOUR & SON CABINET MAKERS, CREEK SQUARE BOSTON.

Leslie: I could hardly believe my eyes! I was looking at an undiscovered treasure by John and Thomas Seymour, the father-and-son cabinetmaking team of Boston. My heart began to race!

Leigh: The Seymours had emigrated from England in 1784—settling first in Portland, Maine, and later moving to Boston, where they worked between 1794 and 1804. The furniture they p duced is revered for its supreme craf manship and sophisticated style.

Leslie: These cabinetmakers w known to have made furniture fo number of high-profile clients, inclu ing Elizabeth Derby West, the daug ter of Elias Hasket Derby of Sale who is said to have been New E gland's first millionaire.

Leigh: What brought even mo drama to the discovery was how t table came to its owner. Claire Bec man, an elementary schoolteach purchased it at a yard sale in Berg County, New Jersey, nearly 35 ye ago. She saw the table one Fric afternoon and went home to thi about whether it would be suitable her new house.

Leslie: Claire told us how s returned late the next day with friend, and that fortunately the tal was still there. Her friend stron advised against the table because was "wobbly and would not even ho a lamp."

Leigh: When she got home, Claire


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and bring the rich, distinctive taste home.

turned the table upside down to tighten the legs and discovered the Seymour label.

Leslie: With most pieces of Federal furniture, we make attributions on the basis of inlaid decoration, style, and secondary woods, but with this table we had the actual maker's label.

Leigh: The table's features and the label indicated that it was probably made around 1794 to 1796, soon after the Seymours moved from Portland to Boston. No doubt they were eager to impress the upscale Boston market, which was emerging from a depressed economy following the Revolution.

Leslie: Unfortunately for the Seymours, there were not enough clients in Boston to support their costly craft. In 1818 John died penniless in the Boston almshouse; his son suffered two cabinetry-business failures before becoming the foreman for a former competitor.

Leigh: Although large numbers of games tables were made in Boston during the Federal period, few of >



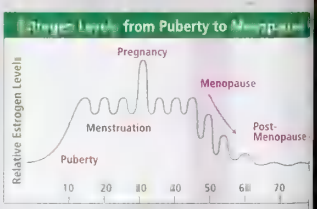
The table's decorative motifs include a series of inlaid wheat-husk swags.

"Claire's friend advised against the table because it was 'wobbly and would not even hold a lamp'"



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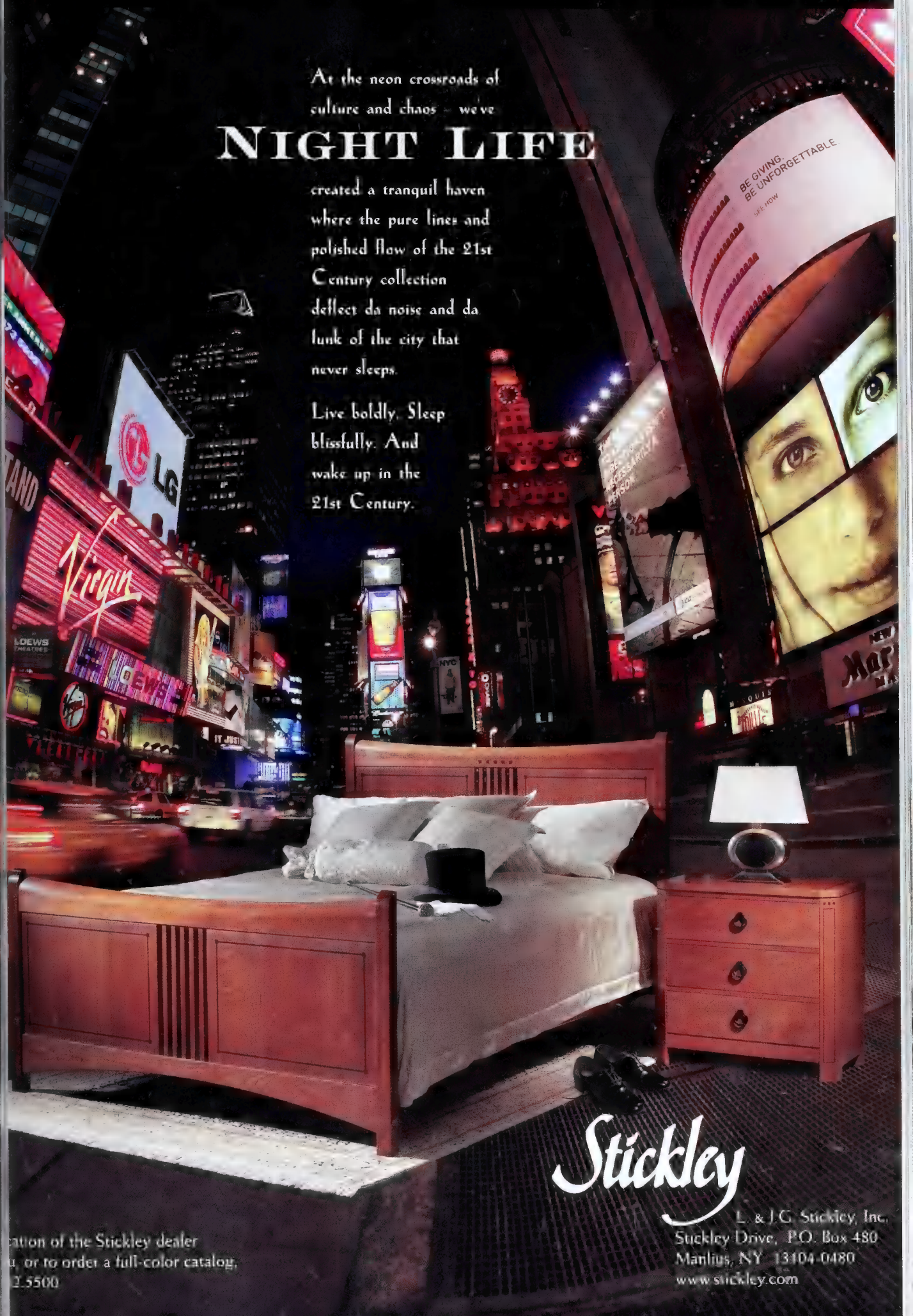
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The intact, original 18th-century label added immeasurably to the table's value.

this exemplary quality and condition survive.

Leslie: The inlay pattern of oblong seed husks interspersed with small dots was sand-burnt, which means hot grains of sand were used to scorch the wood and give the inlay a shaded, three-dimensional effect. Many of the table's decorative elements came from late-18th-century English design books by influential Federal cabinetmakers like George Hepplewhite and Thomas Sheraton.

Leigh: The inlaid patterns, the demi-lune form, the tapering legs with spade feet—the Seymours really took these references to the highest level.

Leslie: Fortunately, Claire left the table in its original condition. If she had had it refinished, its value would have greatly reduced.

Leigh: At the *Roadshow* tapin asked Claire to guess its worth she estimated about $20,000. Be of the table's quality, rarity, and c tion, we thought it would get $20 to $250,000, maybe even $300,0(the open market.

Leslie: Needless to say, Claire thrilled. Later in the year, she cont my department at Sotheby's and signed the table to our American

Leigh: Once the bidding began could feel the electricity in the When Bill Stahl, the auctioneer, br his gavel down on the podium, i sold for $490,000.

Leslie: Claire was beaming! ●

Attention, Readers:

Scour the attic, dig through the basement, and clean out the closet you may be sitting on hidden treasure. At least twice in 2003, our antiques experts Leigh and Leslie Keno will help you find out. We'll be publishing a roundup of the best surprises and most fascinating discoveries to cross our desks, along with the Kenos' commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don't forget to include suppo ing pictures of such features as maker's marks, elaborate carving, or unusual materials. Write a detailed letter describing the piece, and be sure to add your name, address, and daytime telephone numbe Send entries to Leigh and Leslie Keno, *House Beautiful*, 1700 Broad way, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible.

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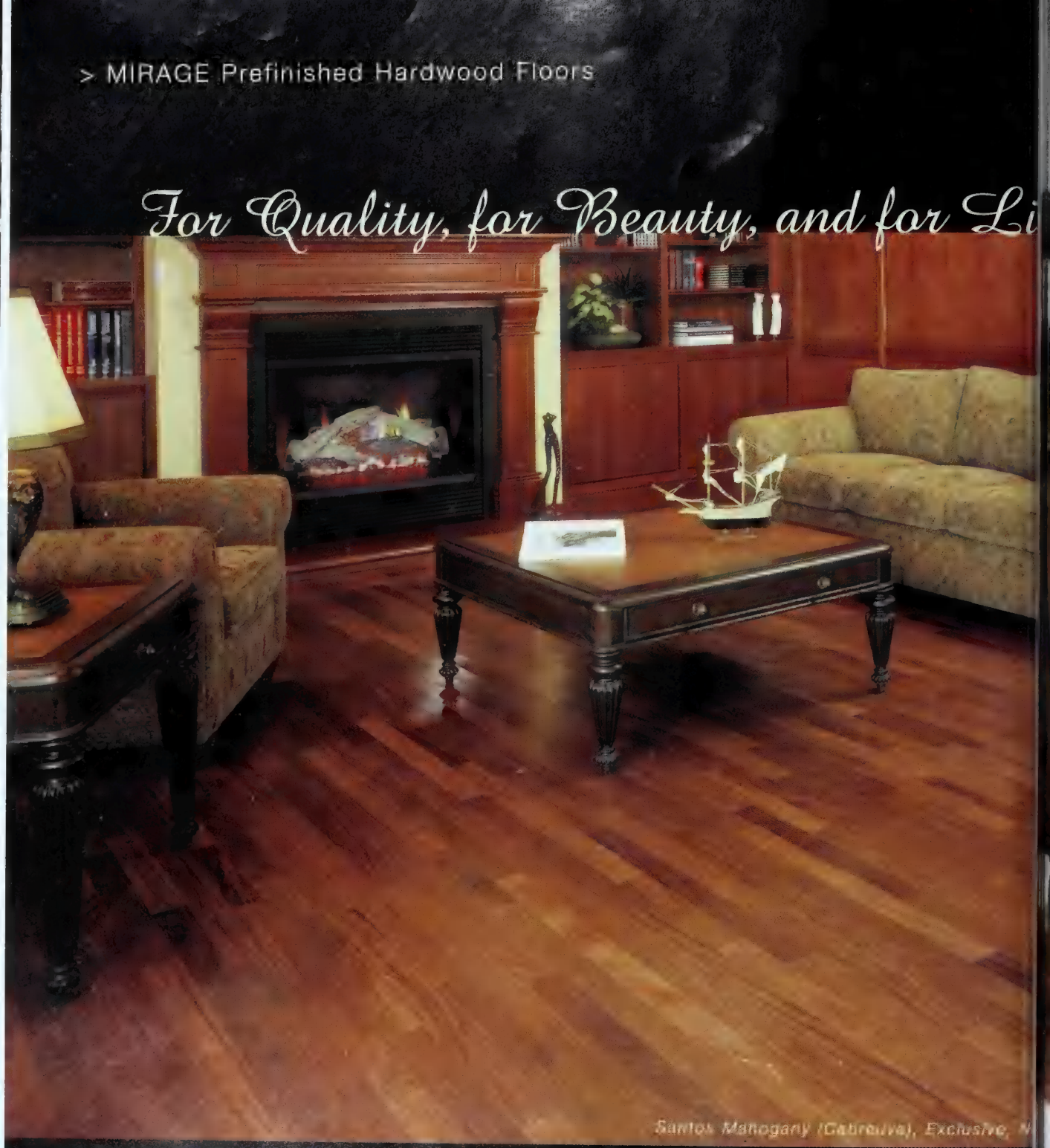
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Writer **Katherine Whiteside**

Q. The drainage in my garden is terrible. What bulbs can I plant that won't rot?
—R.R., Columbus, Ohio

A. Try camassia, which can tolerate even a soggy stream edge. *C. quamash* grows around one foot tall with purplish blue flowers, *C. cusickii* two feet tall with ice-blue flowers, and *C. leichtlinii* 'Blue Danube' three feet tall with dark-blue flowers.

Tool School

November is a work-intensive time in the garden, so arm yourself for battle

Love These Gloves Rigorous clean-up work requires protected hands, but one glove can't do it all. For working in wet soil, heavy digging, and intense raking, try West County Gardener's techie gloves, which are padded, reinforced, and comfy beyond belief; a bit of Velcro at the wrist prevents loose soil from getting inside. I've washed mine at least 20 times, and they still look cool. Foxgloves produces a great-fitting glove for lighter jobs. Made of supplex nylon and Lycra and reminiscent of Grandma's church gloves, they are ideal for weeding, bulb planting, and working with potting soil. When it comes to handling roses and other [illegible] submission, [illegible] calfskin gloves from [illegible] are soft and protective but defeat even vicious berberis thorns. Plus, the embroidery on the back gives them a kind of sexy Queen Guinevere touch.

Tools I Really Use I always keep an inexpensive pair of sharp orange-handled scissors on hand for snipping plants with tender or thin stems and cutting down dead annuals at season's end. They are light enough to carry in a pocket. For heavier operations, I use a pair of Felco pruners. I am a slob about taking care of them—I've poured olive oil on their rusty hinge because I couldn't find the proper oilcan, and I've cut wire and plastic pots with them when nobody was looking—but those Felcos are diehards. Somehow my stainless steel Heirloom trowel from Smith & Hawken perseveres despite rocky soil, which has claimed dozens of other, lesser versions. Because I kept losing it under piles of debris, I customized a bit, replacing the brown leather cord with bright-pink plastic tape. Another essential tool is a strong rake for tacking mountains of wet leaves. I like the look of those big bamboo rakes, but once they lose one tine, the rest soon follow. For my money, nothing beats my huge, ugly, incredibly strong plastic rake from the Home Depot. I call it the Rock, and it has never let me down.

Tools Other People Use Personally, I don't shear or lop, but my husband does, and he has his favorite tools. For crisply edging a hedge, there's nothing sharper than the Okatsune Hedge Shear, which is made from the same hammer-forged steel used in Japanese swords. This is not a play tool. And for one last battle with the bittersweet vines before the snow falls, I move in for the kill with Sandvik's Standard lopping shear. What a great tool.

To do Don't cut everything down to the ground. Sculpt autumn beds and borders, leaving fluffy asters, silver ornamental grasses, and ebony-colored coneflower to wave all winter long.

Payoff No need to go to the gym this month! After working so hard, sit outside with a tumbler of single malt (neat) and tear into Seamus Heaney's beautiful translation of *Beowulf*. Indulge. ●

E-mail [illegible] com or mail them to Garden Goddess, *House Beautiful*, [illegible] NY 10019. For more details, see Resources.





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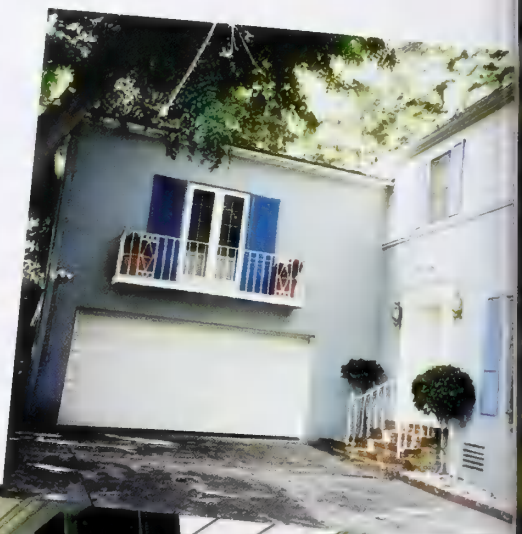
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Writer **Christy Hob**
Photographer **Julie Jordan Maxh**
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Paradise Garage

A visionary designer's new office looks out on a field of lavender

A hulking garage and dreary concrete driveway once overpowered this nondescript two-story 1930s house in Hollywood, but they didn't deter interior designer Chantal Dussouchaud and her husband, Harry Dolman, from doing major surgery. Dussouchaud, who works at home, traded in the garage for a spacious atelier and the concrete drive for a lavender walk, both infused with her native French charm. ●



Dussouchaud's desk faces the studio's French doors. "When I'm working, I look out at the lawn, the lavender, and the olive trees," she says. "It's very inspiring."

Dussouchaud welcomes clients to her studio *à la Française*, with a metal sign that reads "Atelier" and a "Bienvenue" doormat.

Flowering plants were mostly limited to those with purple blossoms, such as a sweet-pea shrub and breath of heaven. More French touches include two fruiting olive trees, a rosemary bush, and two square stone pots filled with clipped boxwood.

To bring natural light into her new studio, Dussouchaud installed paned windows and French doors that mimic the house's. "I wanted it to look like the studio has always been there."

To make room for the lavender entry path and small yard, three inches of concrete and an underlayer of asphalt were removed, filling five Dumpsters. "I wanted it all out, especially the asphalt," says Dussouchaud. "Asphalt is for the street, not the garden."

Dussouchaud installed an irrigati system and planted both pale Fr lavender and the darker-bloomin Mexican variety. "Lavender is the essence of Provence, a place Ha and I love. It's also easy to grow requires very little water."

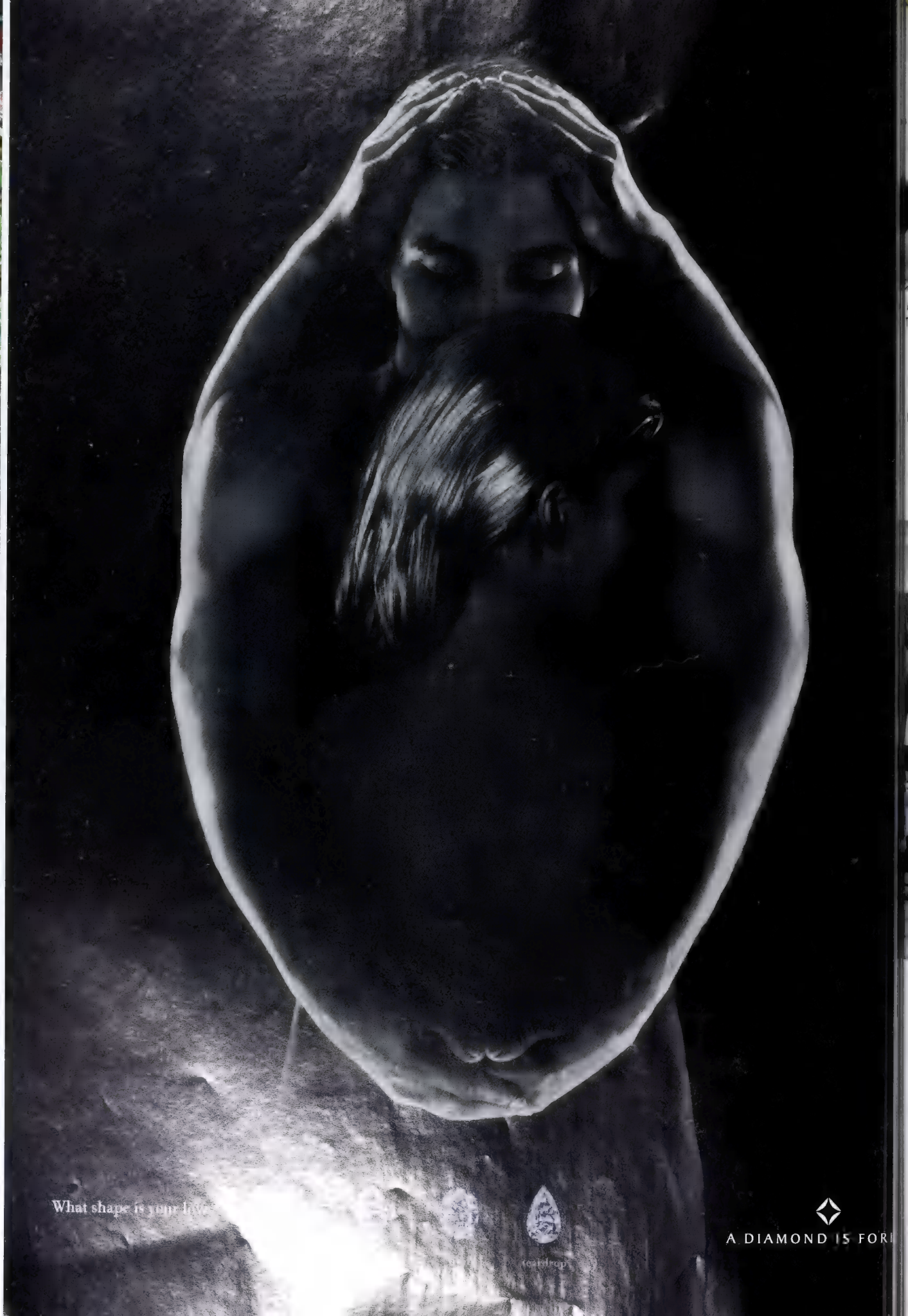


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Above and right: Thomas Beeton's use of vibrant color further enlivens an eclectic mix. Below and bottom: Elegant classicism from Lee Bierly and Christopher Drake.





Designer Directory A to Z

For seven years *House Beautiful* has published an annual directory of America's top decorators, and never has the list looked this good. After canvassing the country to compile our roster of today's most remarkable design talents, we've assembled 100-plus names that couldn't be among finer company. Whether you're looking for nouveau in New Orleans, decadent in D.C., or trad with a twist in Tulsa, there's something for every taste and sensibility. >



"I can't shut-er-up about shutters"

—Jeffrey Bilhuber



Above and right: Jeffrey Bilhuber specializes in timeless interiors.





Above and right: Modernism with the remembrance of things past from Atlanta-based Nancy Braithwaite.

Aero Studios **Thomas O'Brien** 132 Spring St., New York 10012; 212-966-4 fax: 212-966-4701; info@aerostudios.com

Style: *"Classic modern with traditional influences"*

Barbara Barry, Inc. 9526 Blvd., Los Angeles 90035; 310-276-9977; fax: 310-276-9876; info@barbarabarry.cc www.barbarabarry.com

Style: *"Tranquil, comfortab and elegant"*

Thomas M. Beeton + Assoc. 723½ N. La Cienega Blvd., Los Angeles 90069; 310-657-5600; fax: 310-657-5626; beeton associates@yahoo.com

Style: *"Elegant and practic*

Sara Bengur Assoc. 525 Broadway, Ste. 701, Ne York 10012; 212-226-8796; fax: 212-226-8267; sarabengur@earthlink.net; www.sarabengur.com

Style: *"Eclectic and Old W with a modern aesthetic"*

Bierly-Drake Assoc. **Lee Bierly, Christopher Drake** 17 Arlington St., Boston 02116; 617-247-0081; fax: 617-247-6395; bierlydrake@aol.com

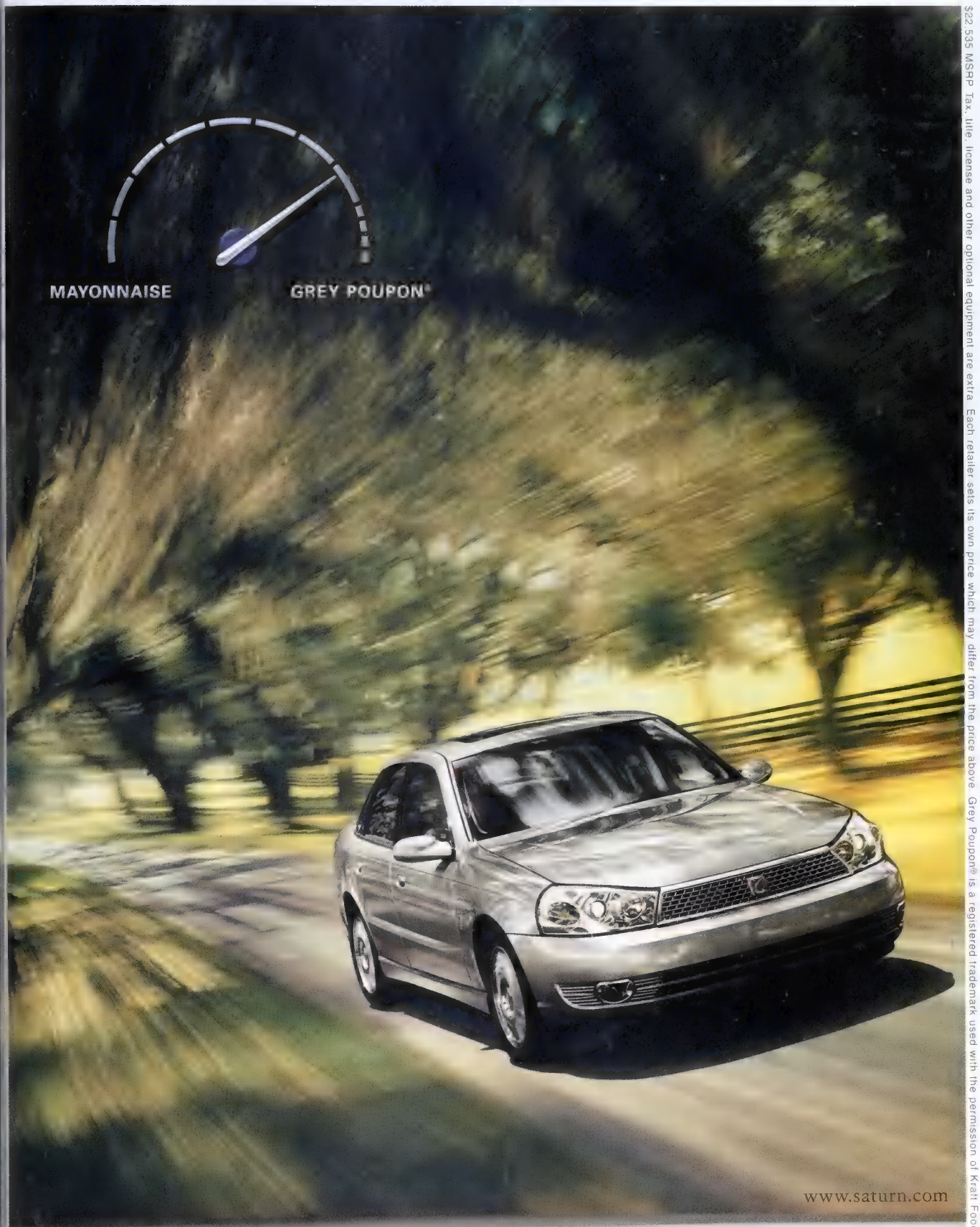
Style: *"Uncomplicated, well edited, timeless"*

Bilhuber Inc. **Jeffrey Bilhuber** 330 E. 59 St., New York 10022; 212-308-4888; fax: 212-223-4590; bilhuber@aol.com

Style: *"Classic American decorating"*

TW Black **Todd Black** 33 Riverside Dr., Ste. 5B, New York 10023; 212-875-0014; fax: 212-580-3415; twblack2@aol.com

Style: *"Traditional enhance with eclectic accents"*



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Above and right: Chicago's Alessandra Branca goes every which way with black and white.

Designers Tell All: How has your use of c print, and pattern changed in the last few ye

Nancy Braithwaite: I use softer, deeper, historical colors coupled with more texture and less pattern and prints.

Russell Bush: I like colors that don't exactly go together. I aim for an undecorated look.

Eric Cohler: My palette has become more muted and Georgian; I like using historical distemper paints in low-luster sheens.

Christopher Coleman: I'm inspired by vintage large-scale fabric prints and tired of textured wallpapers.

T. Keller Donovan: Less pattern used in more important ways and more color used in less important ways.

Arthur Dunnam: Pattern has its place in carpets and wall coverings, as opposed to fabrics.

Charles Faudree: Technol has made stripes and geomet more exciting than before.

Celerie Kemble: I'm using brightly colored floral linens ikats, which take the edge off room and convey a sense of ness and comfort.

Todd Klein: En suite patter seem to be taking a backseat to more bohemian combinati

Robin Bell Schafer: I have turned more to hand-crafted rics and wallpapers.

Tom Scheerer: I often use large-scale print on small-scal upholstered furniture.

Stephanie Stokes: From ik to embroideries, *sang de boeu* elephant hoof.

Emily Summers: Art is mo important than wall covering, I prefer texture over pattern.



Nancy Braithwaite Interiors 2300 Peachtree Rd. NW, Ste. C101, Atlanta 30309; 404-355-1740; fax: 404-355-8693

Style: *"Simplified and contemporary"*

Branca, Inc. Alessandra Branca 1325 N. State Pkw Chicago 60610; 312-787-6123; fax: 312-787-6125

Style: *"Classics with a twis*





Above and right: Old-world comfort from New Orleans-based Gerrie Bremermann

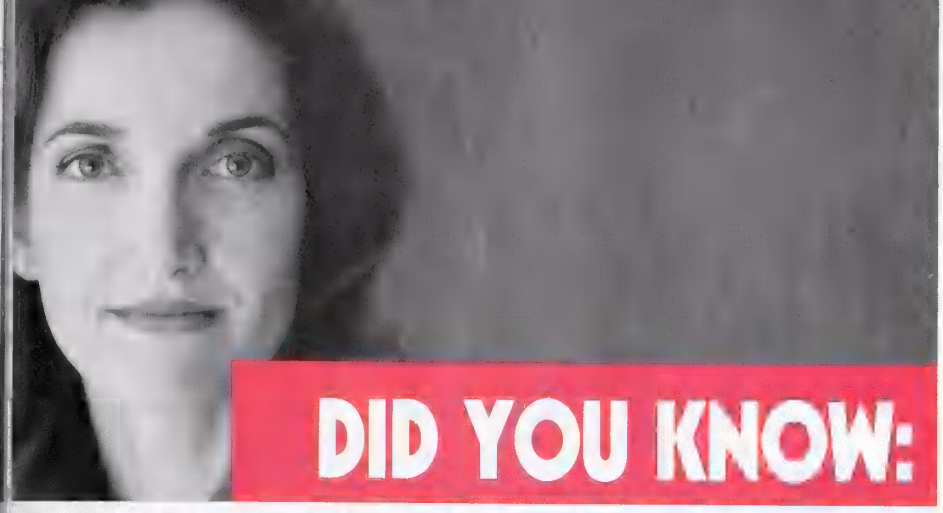
Bremermann Design Gerrie Bremermann 39 Magazine St., New Orleans 70115; 504-891-7763; fax: 504-891-7765; bremdes@bellsouth.net

Style: *"Understated elegan with a French influence"*

Sheila Bridges Design 1925 Seventh Ave., Ste. 8M, New York 10026; 212-678-6872; fax: 212-932-2514; sheila@sheilabridges.com; www.sheilabridges.com

Style: *"Minimal, understat and architecturally driven"*

(Continued on page



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CONTRAINDICATIONS: Hypersensitivity to any component of this medication. Active liver disease or unexplained, persistent elevations in liver function tests (see **WARNINGS**). *Pregnancy and lactation.* Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to [illegible] childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** If the patient becomes pregnant while taking this class of drug, therapy should be discontinued immediately and the patient apprised of the potential hazard to the fetus (see **PRECAUTIONS: Pregnancy**).

WARNINGS: Liver Enzymes: HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. In three long-term (4.8-5.9 years), placebo-controlled clinical trials (WOS, LIPID, CARE; see **CLINICAL PHARMACOLOGY: Clinical Studies**), 19,592 subjects (19,768 randomized), were exposed to pravastatin or placebo. In an analysis of serum transaminase values (ALT, AST), incidences of marked abnormalities were compared between the pravastatin and placebo treatment groups; a marked abnormality was defined as a post-treatment test value greater than three times the upper limit of normal for subjects with pretreatment values less than or equal to the upper limit of normal, or four times the pretreatment value for subjects with pretreatment values greater than the upper limit of normal but less than 1.5 times the upper limit of normal. Marked abnormalities of ALT or AST occurred with similar low frequency (≤1.2%) in both treatment groups. Overall, clinical trial experience showed that liver function test abnormalities observed during pravastatin therapy were usually asymptomatic, not associated with cholestasis, and did not appear to be related to treatment duration. **It is recommended that liver function tests be performed prior to the initiation of therapy, prior to the elevation of the dose, and when otherwise clinically indicated.** Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients who have a recent history of liver disease, have signs that may suggest liver disease (e.g., unexplained aminotransferase elevations, jaundice), or are heavy users of alcohol (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. Patients who develop increased transaminase levels or signs and symptoms of liver disease should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. **Skeletal Muscle: Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare (<0.1%) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels [illegible] or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. Further, in clinical trials involving small numbers of patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination.**

PRECAUTIONS: General: PRAVACHOL may elevate creatine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia.* Pravastatin has not been evaluated in patients with rare homozygous familial hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the patients lack functional LDL receptors. *Renal Insufficiency.* A single 20 mg oral dose of pravastatin was administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life ($t_{1/2}$) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients:** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever (see **WARNINGS: Skeletal Muscle**). **Drug Interactions:** ***Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:*** See **WARNINGS: Skeletal Muscle**. *Cytochrome P450 3A4 Inhibitors: In vitro and in vivo* data indicate that pravastatin is not metabolized by cytochrome P450 3A4 to a clinically significant extent. This has been shown in studies with known cytochrome P450 3A4 inhibitors (see diltiazem and itraconazole below). Other examples of cytochrome P450 3A4 inhibitors include ketoconazole, mibefradil, and erythromycin. *Diltiazem* – Steady-state levels of diltiazem (a known, weak inhibitor of P450 3A4) had no effect on the pharmacokinetics of pravastatin. In this study, the AUC and C_{max} of another HMG-CoA reductase inhibitor which is known to be metabolized by cytochrome P450 3A4 increased by factors of 3.6 and 4.3, respectively. *Itraconazole* – The mean AUC and C_{max} for pravastatin were increased by factors of 1.7 and 2.5, respectively, when given with itraconazole (a potent P450 3A4 inhibitor which also inhibits p-glycoprotein transport) as compared to placebo. The mean $t_{1/2}$ was not affected by itraconazole, suggesting that the relatively small increases in C_{max} and AUC were due solely to increased bioavailability rather than a decrease in clearance, consistent with inhibition of p-glycoprotein transport by itraconazole. This drug transport system is thought to affect bioavailability and excretion of HMG-CoA reductase inhibitors, including pravastatin. The AUC and C_{max} of another HMG-CoA reductase inhibitor which is known to be metabolized by cytochrome P450 3A4 increased by factors of 19 and 17, respectively, when given with itraconazole. *Antipyrine.* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin.* Concomitant administration of 40 mg pravastatin had no clinically significant effect on prothrombin time when administered in a study to normal elderly subjects who were stabilized on warfarin. *Cimetidine.* The $AUC_{0\text{-}12\ hr}$ for pravastatin when given with cimetidine was not significantly different from the AUC for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin.* In a crossover trial involving 18 healthy male subjects given 20 mg pravastatin and 0.2 mg digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine.* Some investigators have measured cyclosporine levels in patients on pravastatin (up to 20 mg), and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil.* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin in addition there was a significant increase in AUC, C_{max}, and T_{max} for the pravastatin metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. (See **WARNINGS: Skeletal Muscle**.) In interaction studies with aspirin, antacids (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol,* no statistically significant differences in bioavailability were seen when PRAVACHOL was administered. **Endocrine Function:** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and may lower circulating cholesterol levels and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Clinical trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects on steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin stimulation was reduced (p<0.004) after 6 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients with testosterone response to human chorionic gonadotropin stimulation did not change after 24 weeks of treatment with 40 mg of pravastatin. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been adequately studied to date. The effects of pravastatin on the pituitary-gonadal axis in pre-menopausal females are presumed to be similar to those observed in other members of this class. Caution should be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to premenopausal females who are attempting to conceive. Some additional pregnancies were reported in clinical trials done with pravastatin, however, the incidence of congenital anomalies, spontaneous abortions, etc., did not appear to be greater than expected. Pravastatin may diminish the levels of mevalonate which is a precursor of cholesterol synthesis. In animal reproduction studies, cholesterol synthesis inhibitors have been associated with testicular hemorrhage and edema and maturation arrest of the germinal epithelium. Pravastatin was not teratogenic at a dose of 25 mg/kg/day. These effects have also been observed with other drugs in this class. Similar CNS vascular lesions have been observed in rats treated with pravastatin at 500 mg/kg/day, a dose which produced optic nerve degeneration and inflammation of the anterior chamber in a dose-dependent fashion starting at 60 mg/kg/day. Similar CNS vascular lesions have also been observed in other species treated with other drugs in this class. Cataracts were observed in dogs treated for 1 year with pravastatin at 180 mg/kg/day, a dose which resulted in plasma drug levels in humans taking the highest recommended dose. Similar cataracts have been observed in other species treated with other drugs in this class. In a 2-year study in which pravastatin was administered in the diet at doses producing systemic exposure 100 and 500 times human exposure, there was no evidence of carcinogenicity in mice. In a 2-year study in rats, there was a dose-related increase in hepatocellular adenomas in males and females at the highest dose tested (1000 mg/kg/day, 500 times human exposure based on surface area (mg/m²) comparisons). **Carcinogenesis, Mutagenesis, Impairment of Fertility:** See **Pregnancy Category X** under **CONTRAINDICATIONS**. Safety evaluation in rats at doses up to 1000 mg/kg/day and in rabbits at doses up to 250 mg/kg/day revealed no evidence of teratogenicity. In rats (at 1000 mg/kg/day) and rabbits (at 250 mg/kg/day), maternal toxicity was observed and, in rats, fetal toxicity was observed. The human exposure based on surface area (mg/m²) comparisons at these doses is 100 times and 50 times, respectively, the maximum human dose. Pravastatin was not mutagenic in the Ames test with or without activation by rat liver enzymes. It was also negative in the V79 Chinese hamster lung cell forward mutation assay, the mouse lymphoma forward mutation assay, and the rat hepatocyte primary DNA repair assay. In the chromosome aberration assay in human lymphocytes, pravastatin was weakly positive in the absence of activation by rat liver enzymes and negative in the presence of activation. In the micronucleus test in mice, pravastatin was negative. Fertility and reproduction were unaffected in male and female rats treated with pravastatin at 1000 mg/kg/day, a dose which resulted in plasma drug levels at least 200 times human exposure.

intrauterine exposure to other HMG-CoA reductase inhibitors. In a review[1] of approximately 100 prospectively followed pregnancies in women exposed to simvastatin or lovastatin, the incidences of congenital anomalies, spontaneous abortions, deaths/stillbirths did not exceed what would be expected in the general population. The number of cases is adequate to exclude a three-to-four-fold increase in congenital anomalies over the background incidence. In 89% of the prospective pregnancies, drug treatment was initiated prior to pregnancy and was discontinued at some point in the first trimester of pregnancy was identified. As safety in pregnant women has not been established and there is no apparent benefit to therapy with PRAVACHOL (pravastatin sodium) during pregnancy (see **CONTRAINDICATIONS**), treatment should be immediately discontinued as soon as pregnancy is recognized. PRAVACHOL should be administered to women of child-bearing potential only when patients are highly unlikely to conceive and have been informed of the potential hazards. **Nursing Mothers:** A small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursing infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use:** Safety and effectiveness in individuals below 18 years old have not been established. Hence, treatment in patients less than 18 years old is not recommended at this time. **Geriatric Use:** Two secondary prevention trials with pravastatin (CARE and LIPID) included a total of 6,593 subjects treated with pravastatin 40 mg for periods ranging up to 6 years. Across these two studies, 36.1% of pravastatin subjects were aged 65 and over, and 0.8% were aged 75 and older. The beneficial effect of pravastatin in elderly subjects in reducing cardiovascular events and modifying lipid profiles was similar to that seen in younger subjects. The adverse event profile in the elderly was similar to that in the overall population. Other reported clinical experience has not identified differences in responses to pravastatin between elderly and younger patients. Mean pravastatin AUCs are slightly (25-50%) higher in elderly subjects than in healthy young subjects; however, C_{max}, T_{max} and $t_{1/2}$ values are similar in both age groups and substantial accumulation of pravastatin would not be expected in the elderly (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**).

ADVERSE REACTIONS: Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients were discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was not statistically significant (see also **PRECAUTIONS: Geriatric Use** section.)

Adverse Clinical Events: Short-Term Controlled Trials: All adverse clinical events (regardless of attribution) reported more than 2% of pravastatin-treated patients in placebo-controlled trials of up to four months duration are identified in the table also shown are the percentages of patients in whom these medical events were believed to be related or possibly related to drug:

Adverse Events in >2 Percent of Patients Treated with Pravastatin 10-40 mg in Short-Term Placebo-Controlled Trials

	All Events		Events Attributed to Study Drug	
Body System/Event	**Pravastatin (N = 900) % of patients**	**Placebo (N = 411) % of patients**	**Pravastatin (N = 900) % of patients**	**Placebo (N = 411) % of patients**
Cardiovascular				
Cardiac Chest Pain	4.0	3.4	0.1	0.0
Dermatologic				
Rash	4.0*	1.1	1.3	0.9
Gastrointestinal				
Nausea/Vomiting	7.3	7.1	2.9	3.4
Diarrhea	6.2	5.6	2.0	1.9
Abdominal Pain	5.4	6.9	2.0	3.9
Constipation	4.0	7.1	2.4	5.1
Flatulence	3.3	3.6	2.7	3.4
Heartburn	2.9	1.9	2.0	0.7
General				
Fatigue	3.8	3.4	1.9	1.0
Chest Pain	3.7	1.9	0.3	0.2
Influenza	2.4*	0.7	0.0	0.0
Musculoskeletal				
Localized Pain	10.0	9.0	1.4	1.5
Myalgia	2.7	1.0	0.6	0.0
Nervous System				
Headache	6.2	3.9	1.7*	0.2
Dizziness	3.3	3.2	1.0	0.5
Renal/Genitourinary				
Urinary Abnormality	2.4	2.9	0.7	1.2
Respiratory				
Common Cold	7.0	6.3	0.0	0.0
Rhinitis	4.0	4.1	0.1	0.0
Cough	2.6	1.7	0.1	0.0

*Statistically significantly different from placebo.

The safety and tolerability of PRAVACHOL at a dose of 80 mg in two controlled trials with a mean exposure of 8.6 months was similar to that of PRAVACHOL at lower doses except that 4 out of 464 patients taking 80 mg of pravastatin had an elevation of CK >10x ULN compared to 0 out of 115 patients taking 40 mg of pravastatin.

Long-Term Controlled Morbidity and Mortality Trials: Adverse event data were pooled from seven double-blind, controlled trials (West of Scotland Coronary Prevention study [WOS]; Cholesterol and Recurrent Events study [CARE]; Intervention with Pravastatin in Ischemic Disease study [LIPID]; Pravastatin Limitation of Atherosclerosis in the Arteries study [PLAC I]; Pravastatin, Lipids and Atherosclerosis in the Carotids study [PLAC II]; Regression Growth Evaluation Statin Study [REGRESS]; and Kuopio Atherosclerosis Prevention Study [KAPS]) involving a total of 10,764 patients treated with pravastatin 40 mg and 10,719 patients treated with placebo. The safety and tolerability profile in the pravastatin group was comparable to that of the placebo group. Patients were exposed to pravastatin for a mean of 4.0 to 5.1 years in WOS and LIPID and 1.9 to 2.9 years in PLAC I, PLAC II, KAPS, and REGRESS. In these long-term trials, the most common reason for discontinuation were mild, non-specific gastrointestinal complaints. Collectively, these seven trials represent 47,000 patient years of exposure to pravastatin. Events believed to be of probable, possible, or uncertain relationship to study drug that occurred in at least 1% of patients treated with pravastatin in these studies are identified as follows: **Adverse Events in ≥ 1% of Patients Treated with Pravastatin 40 mg in Long-Term Placebo-Controlled Trials [Pravastatin (N = 10,764) % vs. Placebo (N = 10,719) % of patients] in each Body System/Event** *Cardiovascular:* Angina Pectoris (3.5 vs. 3.2); *Dermatologic:* Rash (2.1 vs. 2.2); *Gastrointestinal:* Dyspepsia/Heartburn (3.5 vs. 3.7); Abdominal Pain (2.2 vs. 2.2); Nausea/Vomiting (1.6 vs. 1.6); Flatulence (1.2 vs. 1.1); Constipation (1.2 vs. 1.3); *General:* Fatigue (3.4 vs. 3.3); Chest Pain (2.6 vs. 2.6); *Musculoskeletal:* Musculoskeletal Pain (includes arthralgia) (6.0 vs. 5.8); Muscle Cramp (2.0 vs. 1.8); Myalgia (1.5 vs. 1.4); *Nervous System:* Dizziness (2.2 vs. 2.1); Headache (1.9 vs. 1.8); Sleep Disturbance (1.0 vs. 0.9); Depression/ Anxiety/Nervousness (1.0 vs. 1.2); *Renal/Genitourinary:* Urinary Abnormality (includes dysuria, frequency, nocturia) (1.2 vs. 1.2); *Respiratory:* Dyspnea (1.6 vs. 1.6); Upper Respiratory Infection (1.3 vs. 1.3); Cough (1.0 vs. 1.0); *Special Senses:* Disturbance (includes blurred vision, diplopia) (1.6 vs. 1.3).

Events of probable, possible, or uncertain relationship to study drug that occurred in <1.0% of pravastatin-treated patients in the long-term trials included the following; frequencies were similar in placebo-treated patients: *Dermatologic:* alopecia, dermatitis, dryness of skin, scalp hair abnormality (including alopecia), urticaria. *Endocrine/Metabolic:* sexual dysfunction, weight change. *Gastrointestinal:* decreased appetite. *General:* fever, flushing. *Immunologic:* allergy, edema. *Musculoskeletal:* muscle weakness. *Nervous System:* paresthesia, vertigo, insomnia, memory impairment, tremor, peripheral neuropathy (including peripheral neuropathy). *Special Senses:* lens opacity, taste disturbance. **Postmarketing Experience:** In addition to the events reported above, and with other drugs in this class, the following events have been reported rarely during postmarketing experience with PRAVACHOL (pravastatin sodium), regardless of causality assessment: *Musculoskeletal:* myopathy, rhabdomyolysis. *Nervous System:* dysfunction of certain cranial nerves (including alteration of taste, impairment of ocular movement, facial paresis), peripheral nerve palsy. *Hypersensitivity:* anaphylaxis, lupus erythematosus-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpura, hemolytic anemia, positive ANA, ESR increase, arthralgia, asthenia, photosensitivity, chills, malaise, toxic epidermal necrolysis, erythema multiforme, including Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundice, fatty change, cirrhosis, fulminant hepatic necrosis, hepatoma. *Dermatologic:* A variety of skin changes (e.g., nodules, discoloration of mucous membranes, changes to hair/nails). *Reproductive:* gynecomastia. *Laboratory Abnormalities:* elevated alkaline phatase, and bilirubin; thyroid function abnormalities. **Laboratory Test Abnormalities:** Increases in serum transaminase (AST) values and CPK have been observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Platelet counts usually returned to normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reductase inhibitors. **Concomitant Therapy:** Pravastatin has been administered concurrently with [illegible] mine, colestipol, nicotinic acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or fibrozil to therapy with lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that with lovastatin or pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each drug alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when another HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipid-lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally not recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions**.)

OVERDOSAGE: To date, there has been limited experience with overdosage of pravastatin. If an overdose occurs, it should be treated symptomatically with laboratory monitoring and supportive measures should be instituted as required. (See **WARNINGS**.)

REFERENCE: 1Manson JM, Freyssinges C, Ducrocq MB, Stephenson WP. Postmarketing Surveillance of Lovastatin and Exposure During Pregnancy. *Reproductive Toxicology* 10(6):439-446, 1996.

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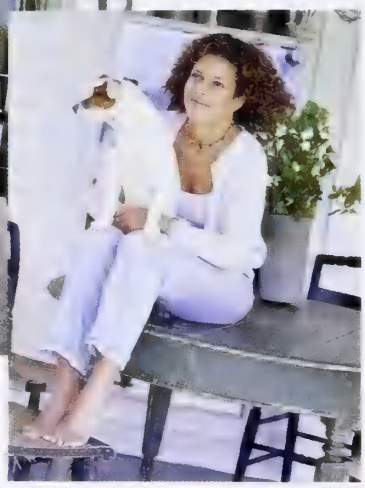


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 (Continued from page 86)



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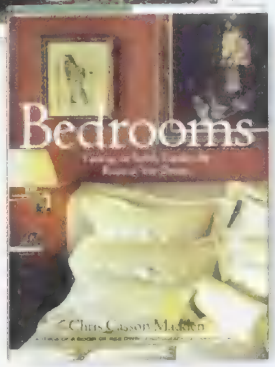

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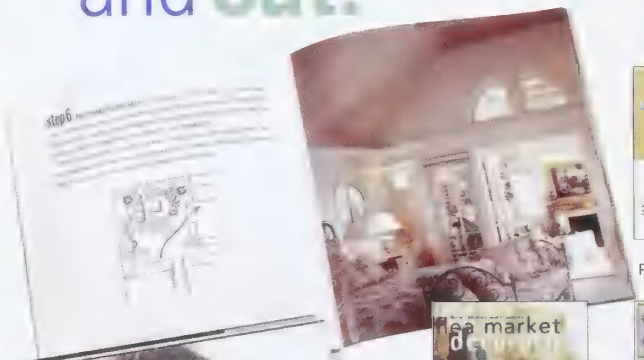
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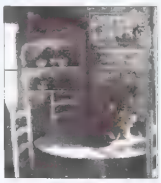
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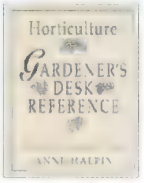
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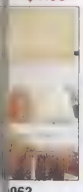
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#030



Designers Tell All: Besides satisfying the c
what is the biggest challenge in decorating?

Barbara Barry: Trying something different when the site dictates it.
Thomas Beeton: Never becoming boring or stale.
Nancy Braithwaite: Completing a job on time and on budget.
Russell Bush: Finding objects that have great style but have not become decorating clichés.
Milly de Cabrol: To make a place look like there was no decorator involved.
Peter Dunham: Finding time to keep learning: to travel, read, look at art.
Victoria Hagan: Staying one step ahead of Murphy's Law.
Kitty Hawks: Satisfying myself as well.
Keith Irvine: Keeping everything good from the past but filtering it through au courant
Kerry Joyce: Do you really want to look at your living ro in ten years and see it dated 2002?
Molly Leutkemeyer: Bad architecture.
Charlotte Moss: The dam paperwork.
Frank Babb Randolph: C pleting the project.
Katie Ridder: Giving the c the confidence to complete scheme to a point that leave room for further collecting.
Markham Roberts: Incorp rating sentimental and some times awkward antiques.
Diana Viñoly: Not to repe myself.
Vicente Wolf: Not compromising.



Above and right: Dan Carithers strikes a classical balance.



Above and right: Washington, D.C.–based D... Carter makes a statement ... art.



Christopher Coleman Interior Design 70 Wash St., Ste. 1005, Brooklyn, N 11201; 718-222-8984; fax: 718-222-8983; ccoleman1005@hotmail.cc
Style: *"Fun, funky, and fa*
Celeste Cooper/ Repertoire 75 Grand St., New York 10013; 212-219-8159; fax: 212-219-8574; 114 Boylston St., Boston 02 617-426-3865; fax: 617-426 1879; www.repertoire.com
Style: *"Intellectual and sybaritic"*
Joseph Paul Davis Interi Design 1519 Connecticut NW, Ste. 200, Washington DC 20036; 202-328-1717; fax: 202-328-9316; joepdav aol.com
Style: *"American, elegant, comfortable"*
Milly de Cabrol, Ltd. 15(72 St., Ste. 2C, New York 1 212-717-9317; fax: 212-988- millyltd@yahoo.com
Style: *"Fresh with splashes color"* *(Continued on*





Vehicles shown, L to R

Concorde

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PT Cruiser

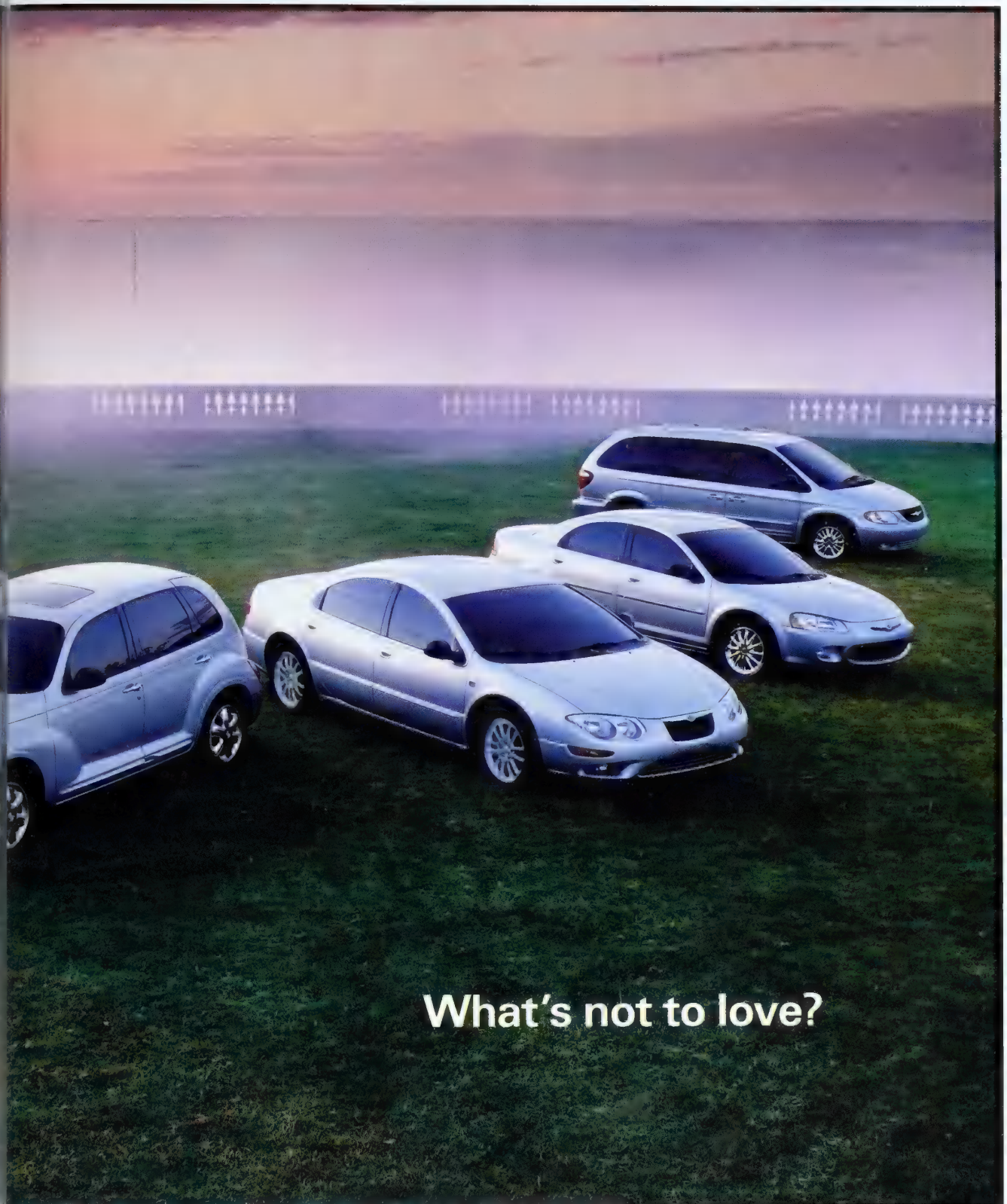
300M

Sebring Sedan

Town & Country





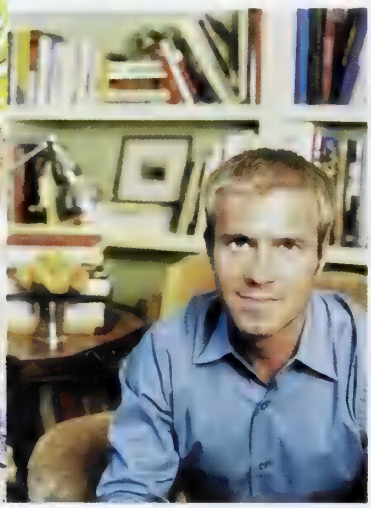


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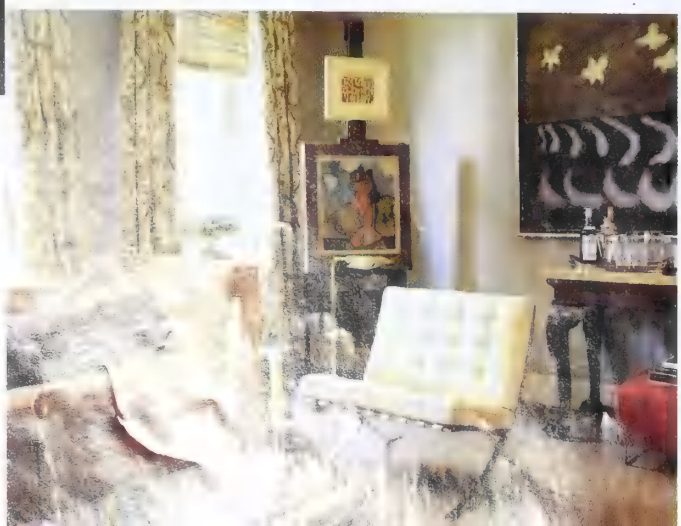
Left and below: Tim Clarke's fresh take on traditional.



Above and right: Eric Cohler's artful mix grounds a New York living room.

"Pattern for me is all about texture—a suede sofa against grasscloth, or birch logs stacked against the chevron brick of a firebox"

—Eric Cohler



Diamond Baratta Design **William Diamo Anthony Baratta** 270 L St., Ste. 1501, New York 1 212-966-8892; fax: 212-966-4261

Style: *"Colorful, bold, an traditional"*

Orlando Diaz-Azcuy Designs 45 Maiden Ln., San Francisco 94108; 415-362-4500; fax: 415-788-23 oda@odadesigns.com

Style: *"Minimal romantic"*

Barry Dixon, Inc. 8394 Ln., Warrenton, VA 20186 540-341-8501; fax: 540-341 8502; info@barrydixon.co

Style: *"Timeless"*

T. Keller Donovan 325 38 St., Ste. 1101, New York 10018; 212-760-0537; fax: 212-760-0596; tkellerdonovan@aol.com

Style: *"Classic with a kick"*

Drake Design Assoc. **Jamie Drake** 315 E. 62 St New York 10022; 212-754-3099; fax: 212-754-438 jamiedrake@aol.com; www.drakedesignassoc.co

Style: *"American glamour"*

Peter Dunham Inc. 909 Orlando Ave., Los Angeles 90069; 323-848-7799; fax: 848-3003; peterdla@aol.co

Style: *"European with Am comfort and practicality"*

Easton-Moss & Company **David Anthon Easton, Charlotte Moss** 72 Spring St., 7th fl., New York 10012; 212-334-3820; fax: 212-334-3821; info@easton-moss.com

Style: *"Classic, elegant, an gracious"*

Charles Faudree Antiqu and Interiors 1345 E. 15 S Tulsa, OK 74120; 918-747-9706; fax: 918-583-2380; slovejoy@charlesfaudree.co www.charlesfaudree.com

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Above and left: For a Kips Bay decorator showhouse, Celeste Cooper created a contemplative retreat.



Right and below: Barry Dixon's modern aesthetic graces a home in Maryland.



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Decoration Andrew Fi
Jeffry Weisman 616 Mit
San Francisco 94103;
415-255-2254; fax: 415-25
www.fisherweisman.com
Style: *"Glamorous comfo*
and fine craftsmanship"

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862-9662; barclayfryery@
net.att.net; www.askbarcla
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0017; fax: 312-787-5108;
info@gjsinc.com
Style: *"Sophisticated, eclec*
and timeless"

Designers Tell All: Given a tight budget, where would you splurge?

Thomas Beeton: One superbly built sofa. Everything else can come from Pottery Barn.

Libby Cameron: On getting the background right—walls, floors, and overall layout.

Darryl Carter: Custom millwork.

Tim Clarke: Curtains. They can change a room from mediocre to amazing.

Orlando Díaz-Azcuy: Lighting.

Peter Dunham: Floors. They're the first thing you look at.

Andrew Fisher, Jeffry Weisman: The entry hall and the master suite—wow them at the front door and indulge them in private.

Kitty Hawks: A good rug. It can generate years of redecorating schemes.

Thomas Jayne: Lighting. Even an inferior space, if thoughtfull has the potential to be beautif

Mallory Marshall: Better w dows and at least one down-f place on which to sit.

David Netto: A few good m rors and lamps—they'll make furniture look better and the space look bigger.

Benjamin Noriega-Ortiz: good paint job. It's like having f ulous skin: no matter what you wear, you always look radiant.

Markham Roberts: Walls painted to resemble something more costly, like porphyry or h veneer.

Scott Salvator: I would hire client a good divorce lawyer an get a proper budget. Life is sho

Alison Spear: On the space, not the furniture!


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Right and below: Contemporary art and vibrant color meet in a Jamie Drake sitting room.





Right and below: Oklahoma's Charles Faudree brings antique charm to a bedroom.



"I'm weak for Russian neoclassical chairs. That Catherine the Great was one smart cookie"

—Elaine Griffin

Elaine Griffin Interior Design 150 W. 123 St., 4th New York 10027; 212-665-7189; fax: 212-665-7188; egriffindesign@aol.com
Style: *"Effortless-looking elegance"*

Gunkelmans Interior Design R. Thomas Gunkelman 81 S. 9 St., Ste. 340, Minneapolis 5540 612-333-0526; fax: 612-333- rtg@gunkelmans.com; www.gunkelmans.com
Style: *"Collected, but simp*

Albert Hadley Inc. 24 E. 64 St., New York 10021; 212-888-7979; fax: 212-888-5597; ahi@alberthadley.com
Style: *"Modern classic"*

Victoria Hagan Interiors 654 Madison Ave., New Yo 10021; 212-888-1178; fax: 21 0974; info@victoriahagan.c www.victoriahagan.com
Style: *"Elegant, appropriat approachable"*

Mark Hampton, Inc. Alexa Hampton 654 Ma Ave., New York 10021; 212-753-4110; fax: 212-758- ah@markhamptoninc.com
Style: *"Eclectic and traditi*

Amelia T. Handegan, Inc. 165-A King St., Charl SC 29401; 843-722-9373; f 843-722-0949; amelia@ath
Style: *"Comfortable, livab elegant"*

Kitty Hawks, Inc. 136 E. 57 St., Ste. 702, New York 10022; 212-832-3810; fax: 212-832-3828; khawksinc@aol.com
Style: *"Unrestricted, spon neous, and relaxed"*

William Hodgins Inc. 232 Clarendon St., Boston 02116; 617-262-9538; fax: 617-267-0534
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Above and right: Andrew Fisher and Jeffry Weisman's tailored drama, with city view to match.

Designers Tell All: Given no budget constraints, where would you start spending?

Todd Black: On rugs. A good Agra carpet can elevate a room to the sublime.
Alessandra Branca: Great architecture. It worked for the Medicis.
Barry Dixon: Glorious art.
Susan Zises Green: As many unique pieces of silver, linens, and glassware as possible.
Elaine Griffin: Luscious custom-cast hardware in drop-dead materials and finishes.
Heather Hoyt and Alison Levasseur: A beautiful piece of Chinese furniture or a Buddha.
Antonia Hutt: Finishes, such as Venetian plaster, upholstered walls, and leather floors.
David Kleinberg: Space. In a city, it's always the greatest luxury.
Molly Leutkemeyer: Quality craftsmanship.
Mallory Marshall: One pie of Dale Chihuly glass or a pai by Milton Avery.
David Mitchell: An antique buying trip to London.
Charlotte Moss: One grea antique in each room—an o scale mirror, a painting, a fabu chair.
Benjamin Noriega-Ortiz The most spectacular audiov system.
John Oetgen: Art. I've neve seen a window treatment or slipcover that could evoke su emotion.
Miles Redd: On luxurious bathrooms.
Stephanie Stokes: A Soar vaulted ceiling, a home movi theater, and heated mosaic b room floors.







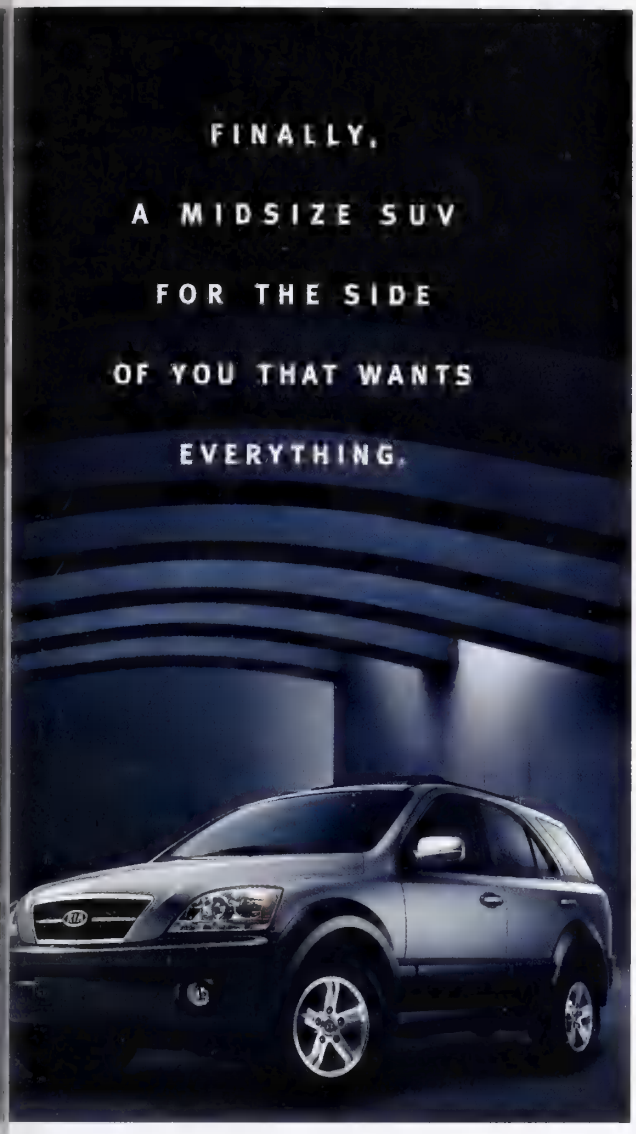
Above and right: Form and function meet in a Mariette Himes Gomez interior.

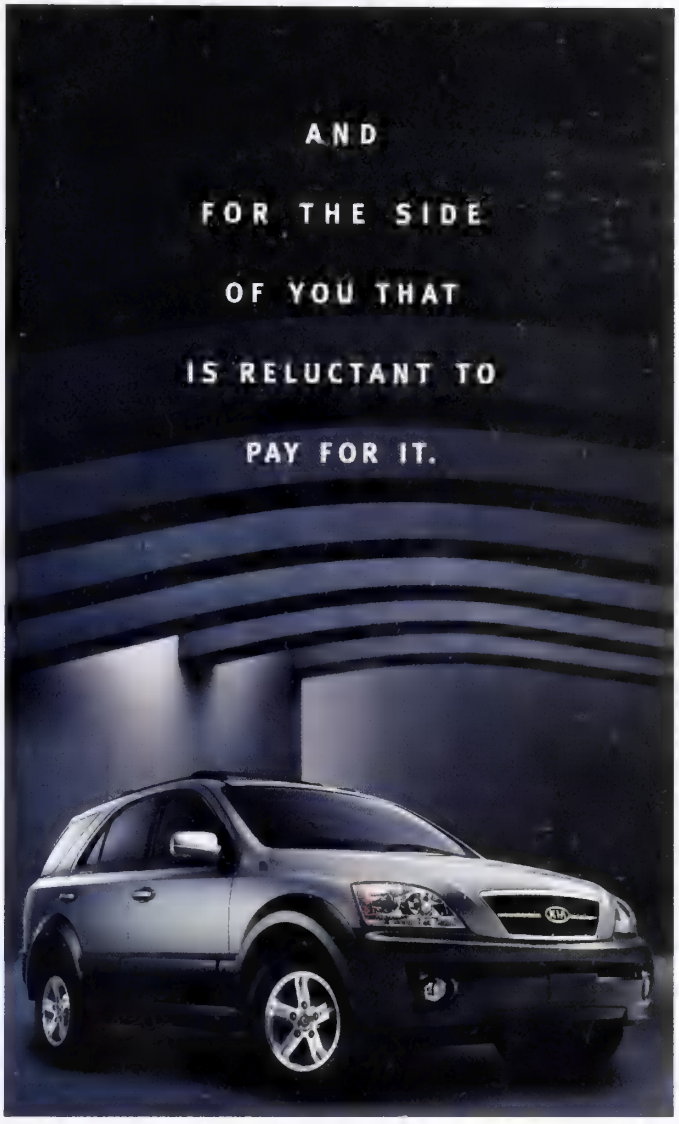
Holden & Dupuy **Ann Holden, Ann Dupuy** 83 Charles Ave., Ste. 310, Ne Orleans 70130; 504-568-1 fax: 504-568-1140; 1801 N Lamar Blvd., Ste. 101, Aus TX 78701; 512-476-2004; fax: 512-476-0733; annsquared@aol.com
Style: *"Expressive and pe*

Hoyt–Levasseur **Heath Hoyt, Alison Levasseur** 208 E. 60 St., Ste. 2, New York 10022; 212-688-090 fax: 212-688-0638
Style: *"Rich contrasts"*

Antonia Hutt & Assoc. 755 N. Kilkea Dr., Los Angeles 90046; 323-782-4949; fax: 323-782-4945; info@antoniahutt.com; www.antoniahutt.com
Style: *"Adaptable and appropriate"*

Inner Design **Linda Bedell** 309K Aspen Busi Center, Aspen, CO 81611 970-925-4310; fax: 970-92 lbedellid@earthlink.net
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Right and below: R. Thomas Gunkelman gives a Minneapolis living room a contemporary update.





Right and below: Victoria Hagan's pretty interiors always incorporate an element of surprise.



"My Regency cylinder-top desk is the closest thing I'll get to the cockpit of a space shuttle. My secret goal is to be the first decorator in outer space."

—Greg Jordan

Kathryn M. Ireland Inc. 1619 Stanford St., Santa M CA 90404; 310-315-4351; fax: 310-315-4353; www.kathrynireland.com
Style: *"Southern Californ meets South of France and English country"*

Irvine Fleming Bell
Keith Irvine, Tom Flem
Jason Bell 327 E. 58 St., New York 10022; 212-888- 6000; fax: 212-751-0393
Style: *"Edited chic"*

Thomas Jayne Studio 136 E. 57 St., Ste. 1704, New York 10022; 212-838- 9080; fax: 212-838-9654; tjayne@thomasjaynestudio www.thomasjaynestudio.c
Style: *"American, ancient, and modern"*

Noel Jeffrey Inc. 215 E. New York 10022; 212-935- fax: 212-935-8280; noelj@noeljeffrey.com
Style: *"Clean, neoclassic, a warm"*

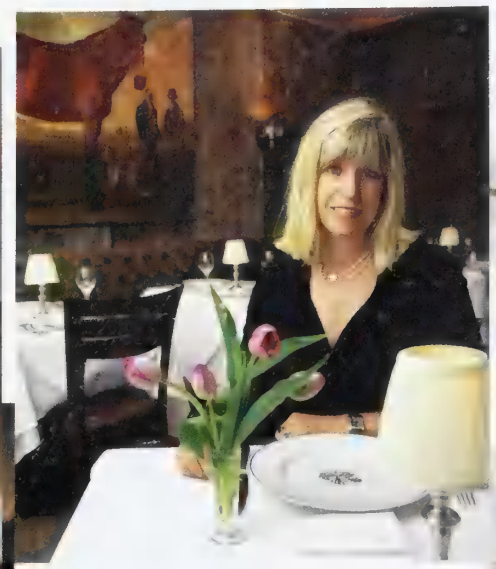
Jed Johnson & Assoc.
Arthur Dunnam 211 W. New York 10023; 212-489- fax: 212-581-0208; www.jedjohnson.com
Style: *"Architectural and appropriate"*

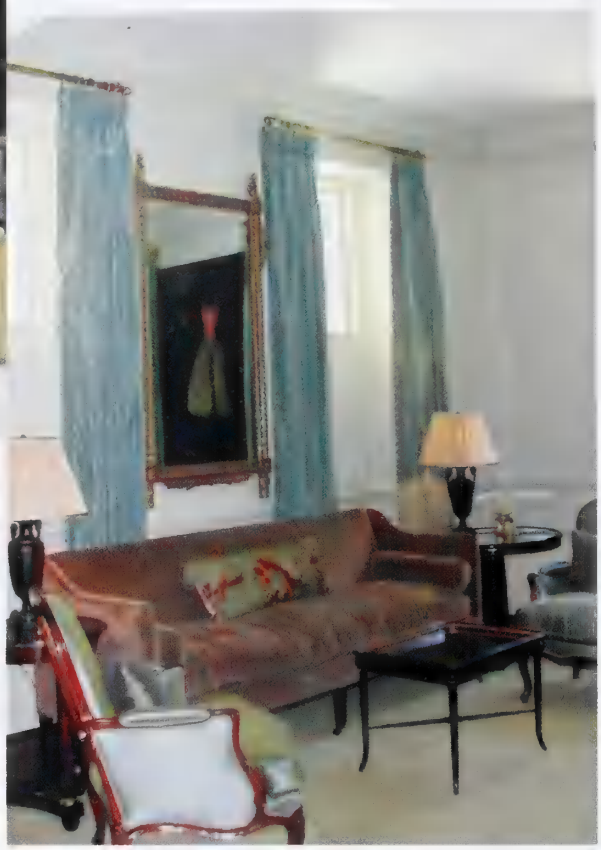
Greg Jordan, Inc. 504 E. Ste. 4W, New York 10021; 212-570-4470; fax: 212-570
Style: *"Updated traditional*

Kerry Joyce Assoc. 115 N La Brea Ave., Los Angeles 323-938-4442; fax: 323-938 www.kerryjoyce.com
Style: *"Timeless and approachable"*

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Above and right: Amelia Handegan brings a soft sophistication to antiques-filled rooms.

Todd Klein, Inc. 27 W.
Ste. 802, New York 1001(
212-414-0001; fax: 212-41
todd@toddklein.com
Style: *"Bright, fresh your
classicism"*

**David Kleinberg Desig
Assoc.** 330 E. 59 St., 5th
New York 10022; 212-754
9500; fax: 212-754-9550;
dk@dkda.com
Style: *"Traditionalism ed
a modern life"*

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317 N. Kings Rd., Los An
90048; 323-951-7454; fax
951-7455; interior@kwid.
Style: *"Surprising and se*

**Richard Keith Langhar
Inc.** 153 E. 60 St., New Y
10022; 212-759-1212; fax:
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Style: *"Traditional with
spunk and vivacity"*

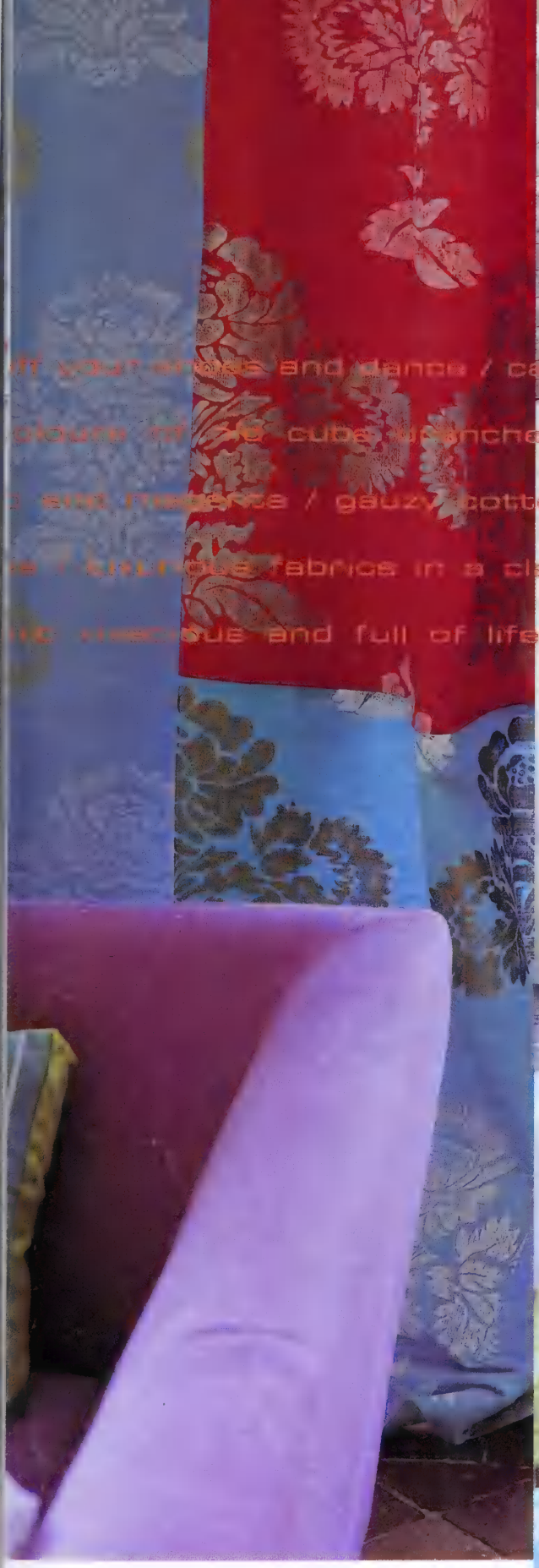


Left and below: Santa Monica–based Kathryn M. Ireland specializes in pared-down traditional with extra personality.



Designers Tell All: What's your all-time favorite piece of furniture?

Alessandra Branca: A japanned Queen Anne secretary.
Nannette Brown: A Mallet-Stevens club chair.
Russell Bush: Chinese Chippendale daybeds in the drawing room at Stanway House in Gloucestershire, England.
Eric Cohler: A circa-1815 klismos chair by Thomas Hope.
T. Keller Donovan: Chinese Chippendale fretwork chairs, like the ones David Hicks had.
Jamie Drake: A Louis XVI chair carved from a solid piece of mahogany.
Waldo Fernandez: A Jacques-Émile Ruhlmann two-tiered table. It has the grace of a ballerina.
Ann Holden and Ann Dupuy: A John Dickinson animal-leg table.
Kathryn M. Ireland: An Italian marquetry commode, circa 1750.
Keith Irvine: A marvelous early-Gothic William Kent cabine
Noel Jeffrey: A magnifice chandelier made by Baguès 1937.
Alex Jordan and Dan Smieszny: A Kaare Klint d chair based on a Chippenda model.
Kerry Joyce: An antique E chair originally designed to posture.
Todd Klein: My 18th-centu northern Italian chestnut dir chairs.
David Kleinberg: A maca ebony table by Clément Ro
Josie McCarthy: A pair o painted 18th-century Italian soles.
David H. Mitchell: Jean-M Frank's vellum and mahogan double-door bookcase.
Todd Romano: A Louis X white-painted fauteuil.









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Left and below: Keith Irvine of Irvine Fleming Bell adds bold pattern to a well-groomed room.

"I'd happily buy a Claremont silk trim at $400 a meter and use it down the leading edges of the most basic sheer wool voile"

—Thomas Beeton





Left and below: Thomas Jayne mixes it up with modern classics.



Sally Sirkin Lewis
J. Robert Scott 500 N. Oak St., Inglewoo CA 90302; 310-680-4300; fax: 310-672-3710; www.jrobertscott.com
Style: *"Contemporary wi classical accents"*

M. Design Molly Luetkemeyer 120 S. Fl St., Ste. 4, Los Angeles 9 323-653-5770; fax: 323-6 5865; mdesign@sbcgloba
Style: *"Chic, but with a h dash of humor"*

M (Group) Hermes Mallea, Carey Maloney 152 W. 88 St., New York 10024; 212-874-0773; fax: 212-721-6134; www.mgrouponline.com
Style: *"Calm, comfortabl and contemporary"*

MAC II Mica Ertegun 125 E. 81 St., New York 10028; 212-249-4466; fax: 212-734-8841
Style: *"Peaceful, colorful, tasteful"*

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Style: *"Competent and enduring"*

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Style: *"Architectural, det and tactile"*

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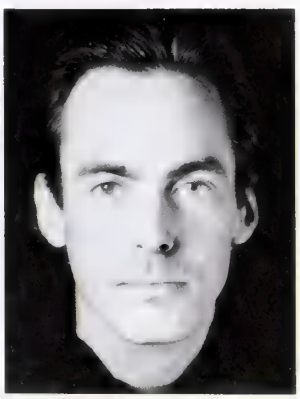
Above and right: Greg Jordan makes a grand room ultra-comfortable.

Josie McCarthy Assoc.
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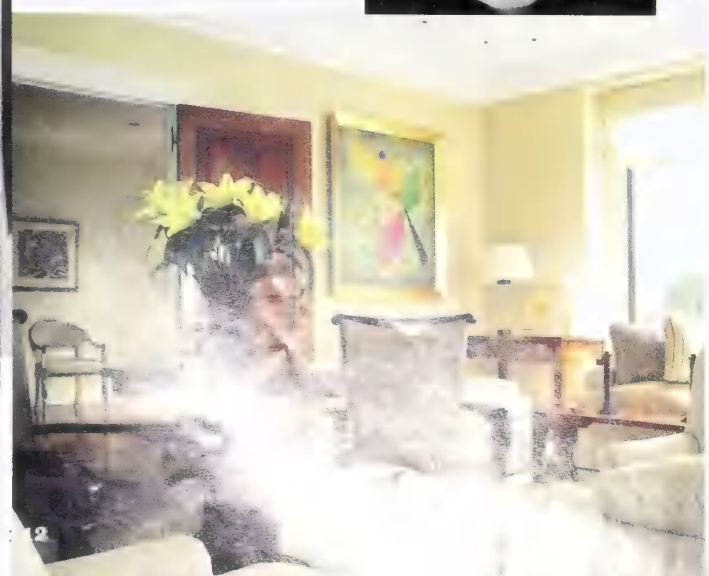
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323-650-8891; fax: 323-6
7387; mmi1548@aol.com
Style: *"Nancy Lancaster*
David Hicks 2002"

Mary McGee Design 1
Commonwealth Ave., Bo
02116; 617-267-7979; fax
536-9951; 2626 Peachtre
Atlanta 30305; 404-848-9
Style: *"Eclectic, sophisti*
and timeless"

David H. Mitchell & Assoc. Interior Desig
1734 Connecticut Ave. N
Washington, DC 20009;
202-797-0780; fax:
202-797-9512
Style: *"Updated, unclutt*
traditional"



Right and below: A modern palette and clean lines in a David Kleinberg room.



Designers Tell All: What's your preferre window treatment?

Barbara Barry: Simple nubby linen the same color as the walls.

Darryl Carter: Milled shutters that disappear into thick walls. They're functional and unobtrusive.

Tim Clarke: Split-bamboo blinds—so inexpensive and simple.

Milly de Cabrol: Flat roman shades and simple drapes in unlined silk.

Orlando Diaz-Azcuy: Wood shutters, because of the way they control the light.

Charles Faudree: Side panels with swags and long cascades with heavy fringe.

Andrew Fisher, Jeffry Weismarc: Pierced Indian screens, lacquered white and fitted into shutters.

Barclay Fryery: Pencil-pleated silk draperies that pull up high, paired with petite bamboo blinds underneath.

Greg Jordan: Buttercup-y silk satin curtains with satin embroidery and appliqué b ders hung from gilded rings mahogany poles with rock- finials.

Sally Sirkin Lewis: Meta draperies—they allow the side in.

Hermes Mallea, Carey oney: Unlined cashmere c on a custom-made hamme flat steel pole with rectang steel rings.

Charlotte Moss: Two lay unlined silk taffeta on antiq gilded rings and poles.

Miles Redd: Unlined taffe tains with deeply ruffled ed If done right, they look like ballgowns.

Rose Tarlow: To quote E Wharton, "The better the the less need for curtains."

Diana Viñoly: Japanese s They're delicate and unobtr



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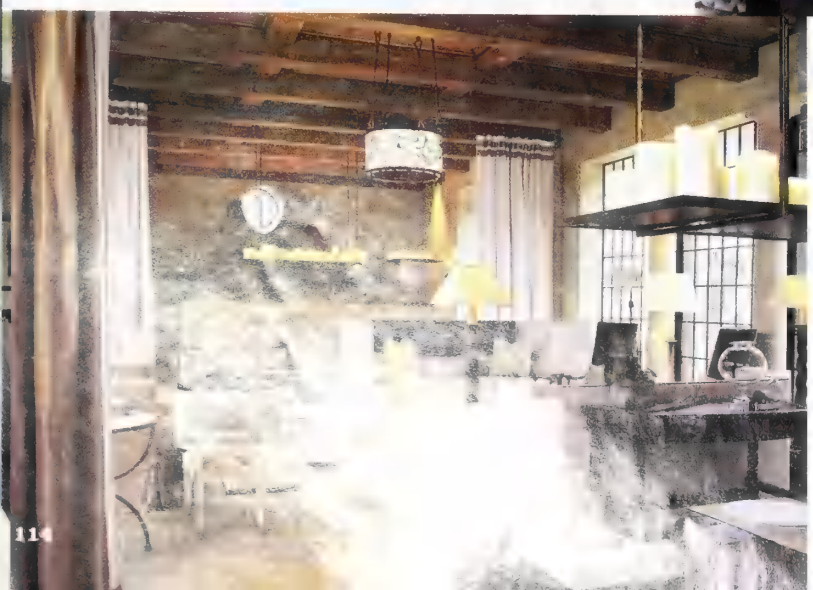


Below and right: Molly Luetkemeyer's bold colors freshen up a bedroom.

"My blue Swedish clock is elegantly worn and astonishingly modern, and when her pendulum swings she has a belly so sexy it would make Britney Spears a jealous wreck"

—Mallory Marshall





Above and left: Bobby McAlpine of McAlpine Tankersley strikes an architectural chord.

Brian Murphy Design
Decoration 147 E. 37 St., New York 10016; 212-545-0036; fax: 212-545-0096; www.brianmurphyinc.com
Style: *"Comfortable and lu ous without being stuffy"*

Nasser Nakib Architect 145–147 E. 57 St., 6th fl., New York 10022; 212-759-1515; fax: 212-759-1612; nasser@nassernakib.com
Style: *"Comfortable and cl with a European feeling"*

George Cameron Nash 150 Dallas Design Center, 1025 N. Stemmons Fwy., Dallas 75207; 214-744-154 fax: 214-744-7677; georgen@gcnash.com
Style: *"Uncomplicated, ser and inviting"*

David Netto Design 270 Lafayette St., Ste. 806, New York 10012; 212-343-7415; fax: 212-343-7416; www.davidnettodesign.com
Style: *"Exciting Yankee aesthetic"*

Niven Designs Eugenie Niven 160 E. 72 St., New York 10021; 212-772-1151; f 212-288-1985; ern20@aol.c
Style: *"Young, casual elega*

Benjamin Noriega-Ortiz 75 Spring St., 6th fl., New York 10012; 212-343-9709; fax: 212-343-9263; benjami bno.com; www.bnodesign.c
Style: *"Modern with a thea cal flair"*

Oetgen Design John Oetgen 2300 Peachtree Rd. NW, Ste. C103, Atlanta 30309; 404-352-1112; fax: 404-352-0505; johnoetgen@earthlink.net
Style: *"Lightly steamed wi sauce on the side"*

Thomas Pheasant, Inc. 1029 33 St. NW, Washingtc DC 20007; 202-337-6596; fax: 202-342-3941; info@thomaspheasant.com
Style: *"Clean, architectural classicism"*



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Right and below: John Oetgen goes graphic in a classically oriented room.

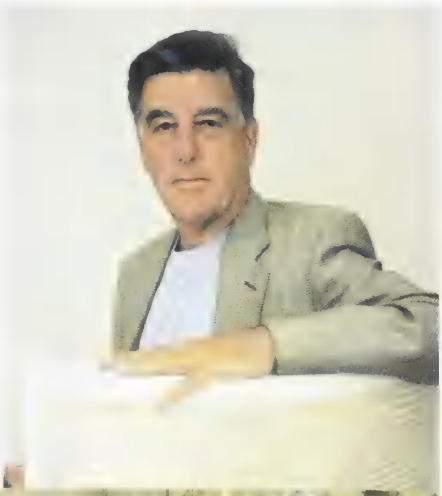


Pierce Allen Michael Pi
DD Allen 80 Eighth Ave., Ste. 1602, New York 1001 212-627-5440; fax: 212-727 1930; info@pierceallen.cor
Style: *"Colorful, modern, relaxed"*

Frank Babb Randolph 1671 34 St. NW, Washingt DC 20007; 202-944-2120
Style: *"Yesterday, today, a tomorrow"*

Miles Redd, LLC 300 Elizabeth St., New York 1(212-995-1922; fax: 212-529 6283; mredd@nyc.rr.com
Style: *"Chic and glamorou*

Suzanne Rheinstein & Assoc. 817 Hilldale Ave., Hollywood, CA 90069; 31(550-8900; fax: 310-550-58(www.srandassoc.com
Style: *"Modern mix of ant with traditional"*



Right and below: Soft tones and a reverence for tradition characterize a Frank Babb Randolph interior.



Designers Tell All: What's the best room you've ever seen?

Thomas Beeton: A dilapidated Mughal palace just outside the pink walls of Jaipur, so high in the hills it can be reached only by elephant. When all four doors of the summer throne room are closed, it becomes pitch black. A guard will calmly light one match, and suddenly the night sky appears, revealing ceiling and walls fitted with mirrors and semiprecious stones. It's completely dazzling and heartbreaking.

Jeffrey Bilhuber: I'd have slept with Thomas Jefferson to stay in that bed at Monticello.

Gerrie Bremermann: John Dickinson's firehouse in San Francisco.

Tim Clarke: The Llao-Llao hotel in Bariloche, Argentina, designed by Alejandro Bustillo with furniture by Jean-Michel Frank.

Christopher Coleman: The den in Gio Ponti's Villa Planchart in Caracas, Venezuela.

T. Keller Donovan: Billy Baldwin's apartment, circa 1975.

Jamie Drake The amber room at the Catherine Palace at Tsarkoye Selo outside St. Pe burg. Pure luxury.

Andrew Fisher, Jeffry W man: The Venetian receptic room at McKim, Mead and White's French Embassy in N York—a visual confection of rors, bronze treillage, Meisse flowers, and an exquisite cor mantel.

Elaine Griffin: Any of Ren Mongiardino's patchwork-wa rooms of Indian paisley fabri They give new meaning to th term "cut and paste."

Albert Hadley: Oscar de l Renta's bathroom, a fabulous space that just happens to ha bathing facilities!

Victoria Hagan: The Dorc Draper cafeteria at the Metr tan Museum of Art in New Y was magical to me when I wa little girl.

Kitty Hawks: The garden r at Hidcote. The floor is grass walls are privet, and the ceilin the sky. *(continued on page*

SWAROVSKI

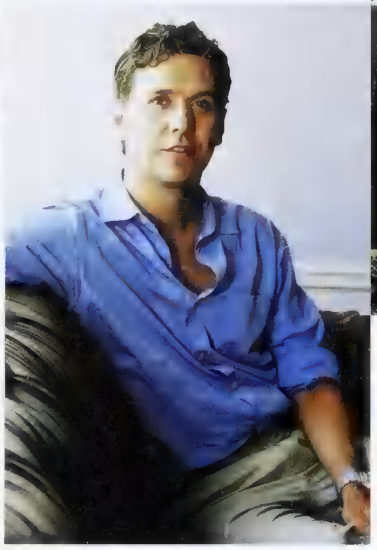
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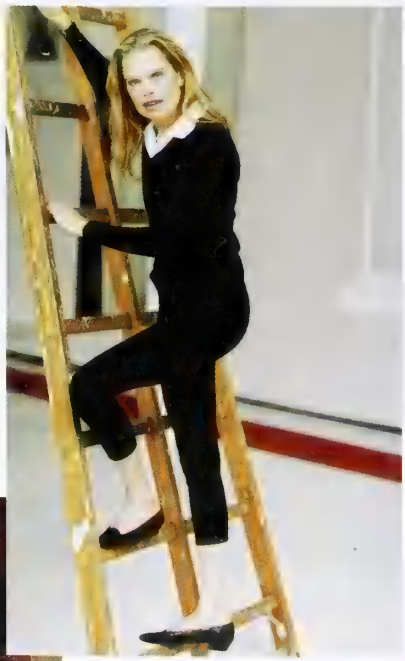


Right and below: Markham Roberts employs bold patterns in myriad forms.



"With a Picasso on the wall, do you really notice the host's double chin?"

—Peter Dunham





Above and left: Robin Bell Schafer anchors her interiors with strong color.

Katie Ridder Inc 1239 Broadway, Ste. 1604, New York 10001; 212-779-9080; fax: 212-447-6627; www.katieridder.com
Style: *"Comfortable, fresh innovative"*

Randall A. Ridless 315 W St., Ste. 1101, New York 10 212-643-8140; fax: 212-643 8155; randallridless@msn.c
Style: *"Chic and traditiona a twist"*

Markham Roberts Inc. 1020 Lexington Ave., 2nd f New York 10021; 212-288-6090; fax: 212-288-4073; e.markhamrobertsinc.@nyc.rr.com
Style: *"Chic and antique"*

Eve Robinson Assoc. 2112 Broadway, Ste. 403, New York 10023; 212-595-0661; fax: 212-787-5021; everobinsonassoc@aol.com
Style: *"Historically ground modern"*

Todd Alexander Roman Design 1015 Lexington Av New York 10021; 212-879-7722; fax: 212-879-595 toddaromano@earthlink.ne
Style: *"Classic, fresh, and colorful"*

Daniel Romualdez Architects 119 W. 23 St., New York 10011; 212-989-8429; fax: 212-647-7019; dra@dr-arch.com
Style: *"Fresh, clean, classic"*

Scott Salvator, Inc. 308 E St., New York 10021; 212-861-5355; fax: 212-861-9557 www.scottsalvator.com
Style: *"Livable formality"*

Robin Bell Schafer Assoc 2901 Cardinal Dr., Vero Beach, FL 32963; 772-234-1112; fax: 772-234-4003; rbsvero@aol.com
Style: *"Unpretentious and enduring"*

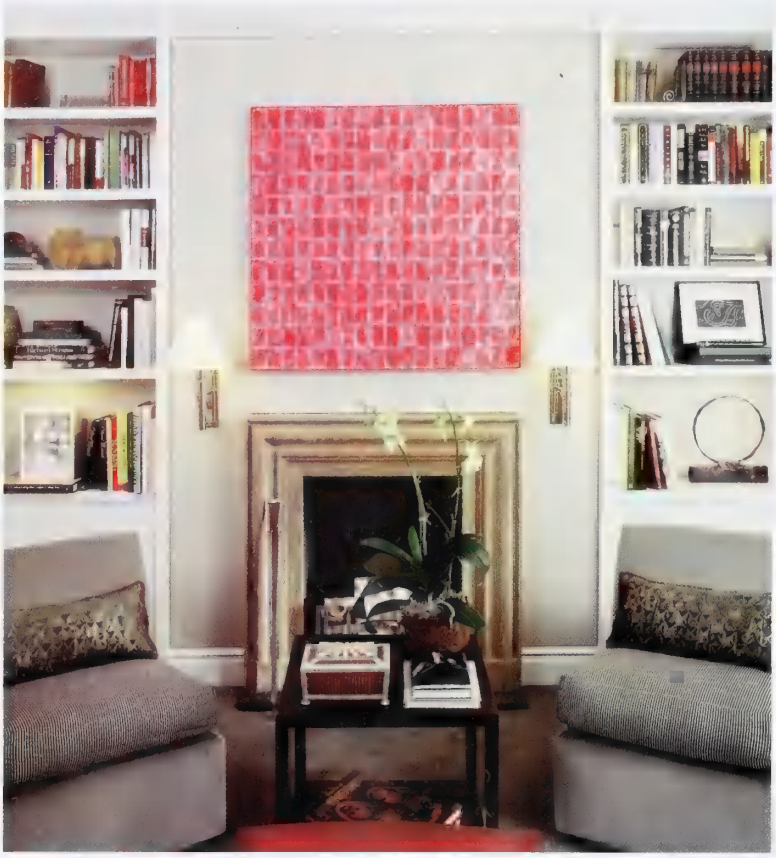


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Right and below: Striking geometry from decorator Matthew Patrick Smyth.



Tom Scheerer Design 81 Irving Pl., New York 1(212-529-0744; fax: 212-52 0745; tscheerer@aol.com
Style: *"Always chic, but n fancy"*
Stephen Shubel Design P.O. Box 9060, Ross, CA 415-925-9332; fax: 415-92 stephenshubeldesign@ earthlink.net
Style: *"Eclectic and color*
Stephen Miller Siegel Architects 41 E. 57 St., New York 10022; 212-832 5400; fax: 212-832-5404
Style: *"Seamless mix of a ture and decoration"*
Sills Huniford Assoc. **Stephen Sills, James Huniford** 30 E. 67 St., N York 10021; 212-988-1636 fax: 212-988-2006
Style: *"Classic with a mo point of view"*
Michael S. Smith 1646 Santa Monica, CA 90404; 315-3018; fax: 310-315-30 info@michaelsmithinc.co
Style: *"Classic, whether n or traditional"*



Right and below: José Solis Betancourt opts for a soothing neutral palette and a range of textures.



Designers Tell All: What's the best room you've ever seen? *(Continued from page 116)*

Kathryn M. Ireland: Lady Annabel Goldsmith's drawing room at Ormeley Lodge, Richmond. The perfectly proportioned Queen Anne room was decorated by Nina Campbell 25 years ago.
Todd Klein: Brooke Astor's living room at Holly Hill.
Josie McCarthy: The oval sitting room and adjacent bedroom and bed alcove at Haga Palace in Sweden.
Eugenie Niven: The Bar 20 Ranch in Montana, which has a screened-in dining room with a table-height stone fireplace visible from every seat.
Benjamin Noriega-Ortiz: The second floor of the round house at the Hix Island House hotel in Vieques, Puerto Rico. It's entirely cement, and they hose it down minutes before you arrive.
Suzanne Rheinstein: A cube room designed by the tect Burrall Hoffman with c ter the color of face powde
Markham Roberts: Ann Bass's New York living roon by Mark Hampton. With pa down architecture and largi scale modern paintings, it's epitome of sophisticated u living.
Stephanie Stokes: The hall at the Villa Kerylos, an 20th-century re-creation o ancient Greek house on a promontory in Beaulieu-su France. It's the ultimate po room, with a mosaic-lined Carrara marble columns, a coes of the ancients at play
Vicente Wolf: A Bedouin in the Sahara, with just lam on the ground and stars in

You'll start using the remote control
with your pinky up.



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Right and below: Stephanie Stokes makes a grand statement.



"I'd rather live in a beautiful shell than a badly constructed room"

—Alexa Hampton





Above and left: A modern, streamlined dining room by Dallas-based Emily Summers.

Matthew Patrick Smyt
Inc. 12 W. 57 St., New Y
10019; 212-333-5353; fax:
333-5093; smythinc@aol.
Style: *"Clean, edited, traditional"*

Studio Sofield **William**
Sofield 380 Lafayette St.
New York 10003; 212-473
1300; fax: 212-473-0300;
design@studiosofield.con
Style: *"Honest and exub*

Solis Betancourt
José Solis Betancourt
1739 Connecticut Ave. N
Washington, DC 20009; 2
659-8734; fax: 202-659-0
jsolis@solisbetancourt.co
Style: *"Casual and well-thought-out elegance"*

Alison Spear, AIA
180 NE 39 St., #222, Mia
FL 33137; 305-438-1200;
fax: 305-438-1221;
alison@alisonspearaia.cor
www.alisonspearaia.com
Style: *"Conceptual and a*

Whitney Stewart Inter
Design 6201 Verne St.,
Bethesda, MD 20817; 301
320-2434; fax: 301-320-68
wsinteriordesign@cs.com
Style: *"California-bred creativity"*

Stephanie Stokes, Inc.
139 E. 57 St., New York
10022; 212-756-9922; fax:
212-756-9944; stephanie@
stephaniestokesinc.com
Style: *"Meticulously craft and understated"*

Madeline Stuart & Assoc. 630 S. La Brea Av
Los Angeles 90036; 323-9
3305; fax: 323-935-3945;
www.madelinestuart.com
Style: *"Understated, unpr tious, undecorated"*

Emily Summers 1933 C
Springs Rd., Dallas 75201;
871-9669; fax: 214-871-757
Style: *"Fresh contempora*

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Right and below: An English accent and pedigreed furniture distinguish a Rose Tarlow interior.

"Do you know of a Fortune 500 company that would put up with a six-month back order on silk velvet?"

—Madeline Stuart





Above and left: Bunny Williams makes a soaring room formal but relaxed.

Frederick Sutherland & Co. 712 Woodland Ave., Venice, CA 90291; 310-65 fax: 310-578-9669; frederi sutherland@hotmail.com
Style: *"From Moorish to modern"*

Rose Tarlow–Melrose House 8454 Melrose Pl., Los Angeles 90069; 323-6 2202; fax: 323-658-6548; www.rosetarlow.com
Style: *"Quirky, clean, ana careful"*

Tsao & McKown Architects **Calvin Tsao Zack McKown** 20 Vanda 10th fl., New York 10013; 212-337-3800; fax: 212-33 0013; tsao@tsao-mckown. mckown@tsao-mckown.c
Style: *"Free from constrai*

Peter Vaughn Design 1 66 St., #4S, New York 100 212-570-0417; fax: 212-288 2895; albrizzi@msn.com
Style: *"Classic with a mo sensibility"*

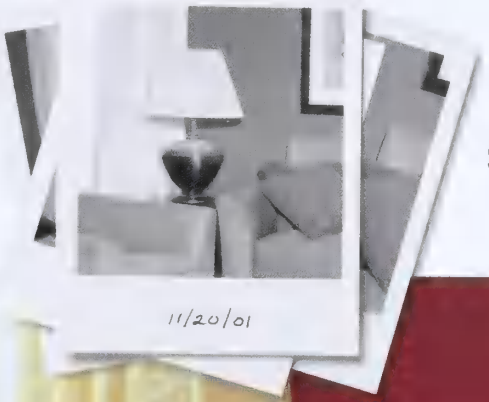
Diana Viñoly Interiors 50 Vandam St., New York 212-924-5060; fax: 212-92 dvinoly@rvapc.com
Style: *"Spontaneous, casu flexible"*

Waldo's Designs **Waldo Fernandez** 620 N. Almo Los Angeles 90069; 310-278-1803; fax: 310-278
Style: *"Comfortable, restr elegance"*

Bunny Williams, Inc. 306 E. 61 St., 5th fl., New York 10021; 212-207-4040; fax: 212-207-4353; www.bunnywilliams.com
Style: *"Classic, comfortabl and luxurious with unusua color combinations"*

Vicente Wolf Assoc. 333 W. 39 St., 10th fl., New 10018; 212-465-0590; fax: 212-465-0639
Style: *"Modern with a glo point of view"* ■

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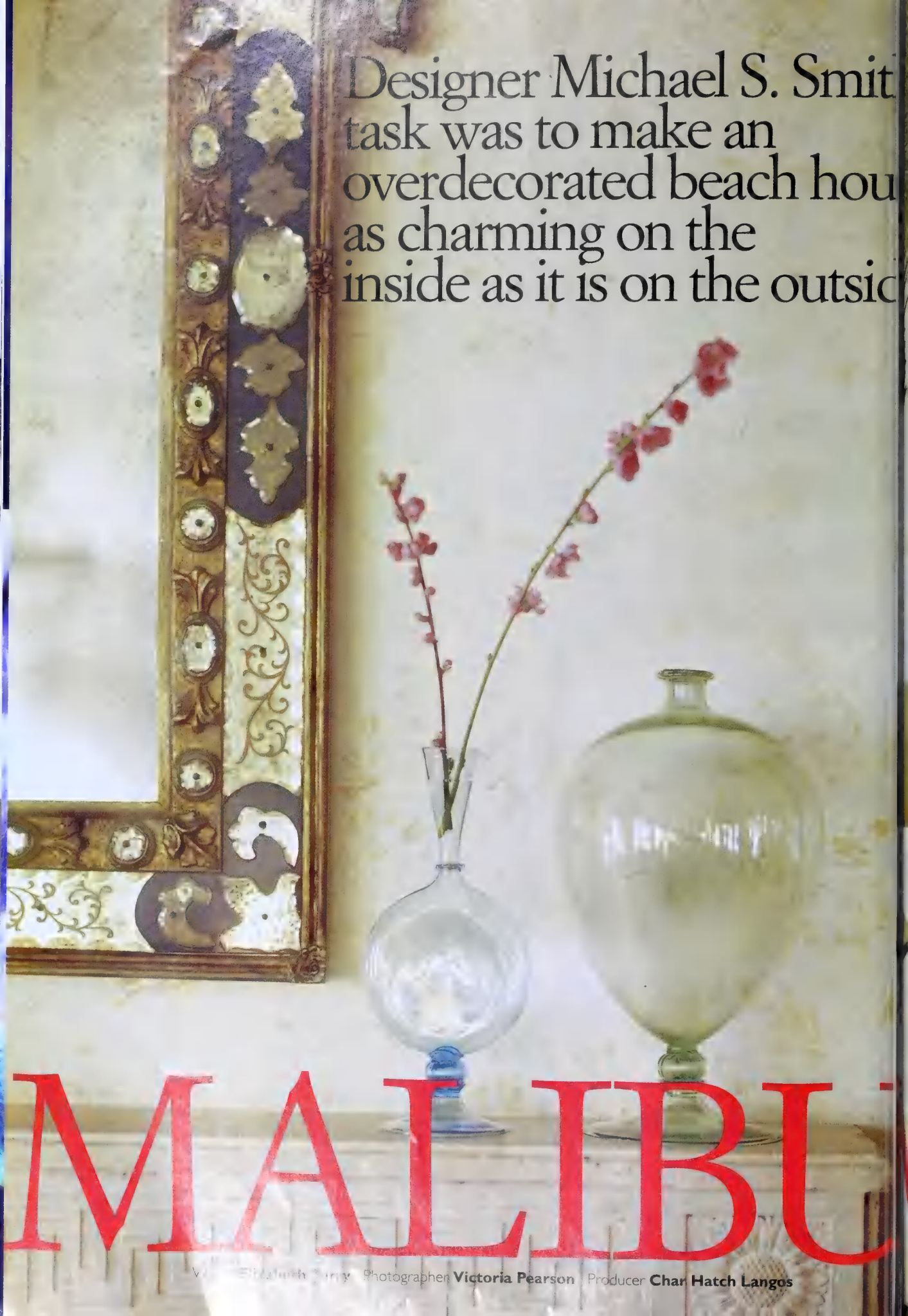
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Energy
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or this issue, House Beautiful *has traveled far nd wide to bring you the best in the world f interior decorating and architecture. In Malibu, e discover a stately ome steeped in design adition, while a cozy ottage in Connecticut ouldn't be more npressive with its lively ustavian aura. From Manhattan, suburban Washington, D.C., and lorida's panhandle ome three more projects that are vastly different n scope and character but unparalleled in xcellence. Getting ready for Thanksgiving? Our arvest-based holiday centerpieces will have ou doing what comes naturally.*





Designer Michael S. Smit
task was to make an
overdecorated beach hou
as charming on the
inside as it is on the outsic

MALIBU

Photographer **Victoria Pearson** Producer **Char Hatch Langos**



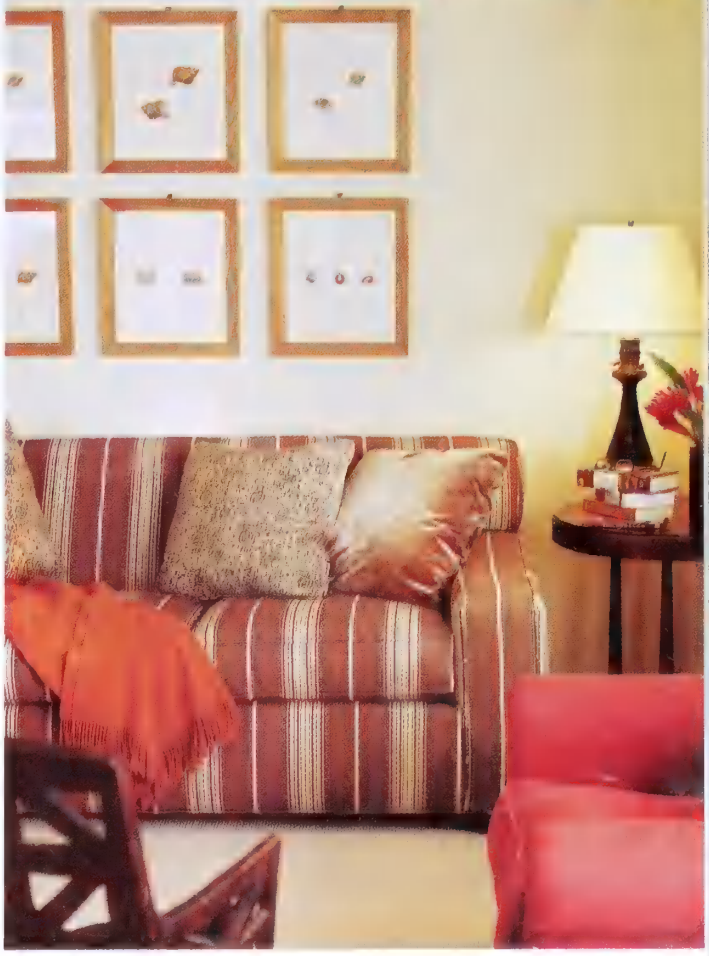
A Venetian mirror hangs above the living room's antique marble fireplace; the vases are also Venetian. The sofa, one of a pair in the room, is by Michael S. Smith. An inlaid Syrian trunk stands on an antique Oriental rug.

MARVEL



page: Smith designed
al cherrywood
table and the leather-
tered chairs.
andelier is by Paul
te. Right: The
hair is an antique
F. Chen; the
tered ottoman
John Rosselli.
right: In the media
a Crate & Barrel
upholstered in
Lauren stripe.
air fabric is from
Corzine.





THE YOUNG BRIDE ASKED LOS ANGELES–based designer Michael S. Smith to give her new Malibu oceanfront house "lots of romance." That sounded good to him: he too wanted to create "something a little more evocative than the standard beach house," but first he had to clean it up. The three-story brick structure, built in 1992, had well-proportioned rooms and floor-to-ceiling windows that took full advantage of the sea view. Yet the walls were upholstered in fabric, and Smith considered the overall decor "slick and very Beverly Hills. The charm of the outside did not exist on the inside." Moreover, his clients, a computer entrepreneur husband and actor wife, yearned for rooms with a European ambiance—particularly Italian—and a sense of the past.

While major construction work was not necessary, the time-consuming process of refinishing included plastering walls, laying down new floors, replacing doors, and modi-



Smith wa[illegible]d to create "something mo[illegible]



large master bedroom
mmodates numerous
ng arrangements. A daybed
Amy Perlin Antiques
seat cushion covered in
a Seta's Barberini silk;
isal carpet under it is from
erson, Flynn & Martin.
floor lamp and mirror are
Robert Altman. The
ed sofa and tufted chair,
designed by Smith, are
red in Rogers & Goffigon's
ella strié and Cervo velvet,
ectively. The antique rug
m Y& B Bolour.

cative than the standard beach house"



ing page: The Kohler
in the master bathroom
a broad ocean view;
ngs are Etoile from
terworks. Right: The
st bedrooom is appointed
n Calvin Klein pillow
ms and a duvet and dust
t in Rogers & Goffigon
rics. The lamp on the
t is Foch, from Smith's
of reproductions; the
er lamp is from John
selli. For more details,
Resources.



he palette is soft,
ith colors like beige,
ream, light blue

fying wood paneling. The designer then covered the living room walls in natural birch-bark wallpaper, a delicate, lightly textured material that he recommends for "elevating" rooms that feel boxy or plain. An antique French limestone mantelpiece installed in the living room and new majestic columns in the dining room lend some architectural gravitas without being overbearing beside the beach. "These elements give you the sense that there is more architecture going on than there really is," Smith says.

To fulfill the wife's request for a romantic setting, Smith kept the palette soft and ethereal, using colors like beige, cream, light blues, greens, and lavender, and searched out antique and vintage-look textiles for chair coverings and pillow accents. Throughout the house, full-length ivory curtains billow in the ocean breeze. The master bedroom is a veritable sanctuary with a serene backdrop of wallpaper hand-stenciled in Italy and a mix of formal yet deeply comfortable furnishings.

Although Smith upgraded the place so it no longer reads as a beach house, he wanted to refer to the ocean, which roars just 30 yards away. Instead of hanging conventional oversize contemporary beach art, he brought in several old master seascapes that add a layer of history. And in one simple, smart gesture, he attached a subtle blue lining to the ivory curtains in the living room so that when the sun shines through, it looks like reflected color coming from the sea. "The important thing is that the inside and the outside work well together," he says. The couple also own an East Coast house, and their only decorative contribution was a selection of black-and-white photographs, yet the rooms feel personal and evolved to their visitors, and, most important, to them. ●

This page: The entry hall, formerly a screened porch, leads to a walled patio. Decorator Sue Burgess, right top, designed the klismos-style chair and brought the wooden chandelier home from Paris in her suitcase. Below right: Even outdoors, the designer keeps to a restrained color scheme. Gray aluminum furniture is by Mike Reid Weeks.





Decorator Sue Burgess's penchant for all things Gallic has guided her through two successive remodelings of her suburban Washington, D.C., home

Twice as Nice



Writer **Kelly Tagore** Photographer **Gordon Beall** Producer **Colleen Scully**



"The pl[illegible] mess. There were radiators in e[illegible]



Sue Burgess's new living room shows her love of symmetry in its paired consoles (once church pews), lamps, painted panels from Niermann Weeks, and armchairs centered on an ottoman covered in mohair from Pollack & Associates. Seagrass carpet here and throughout the house is by Stark.

SITTING IN DESIGNER SUE BURGESS'S well-proportioned living room is like going to Paris without the packing. From the moment a visitor steps onto the taupe-and-ivory-striped floor of the entry and sees the walled garden beyond, Burgess's accomplishment is clear: she has reinterpreted a modest two-story brick home in suburban Washington, D.C., as a Parisian townhouse. "I have two weaknesses," says Burgess, whose subtle chic extends to her virtual uniform of well-cut black trousers and simple Ts. "Paris and symmetry." These may be tame weaknesses, but they are boons when it comes to decorating.

Burgess, who owns Burgess Interiors, began indulging those preferences when she moved into the three-bedroom, one-bath 1930s house in Chevy Chase, Maryland, 18 years ago. "The place was a mess," she says. "There were radiators in every room and termites in the footings, and it needed a new roof. I had to spend money on many things you couldn't even see."

While shoring up the structure, Burgess made cosmetic improvements as well, converting a screened porch into the entry hall and replacing the original front door in what is now the dining room with a window to balance another (together they flank the fireplace). She then filled the house with a comfortable but spare mix of family antiques, new pieces, and finds from the Paris flea markets, infusing the rooms with her signature palette of off-whites, accented with earthy greens and browns. The house was originally featured in *House Beautiful* in November 1995.

By 1998 Burgess had found that despite the improvements, she had outgrown the floor plan. Burgess proceeded to remodel with caution. If she has a bête noire, she says, "it's bad additions." After meticulously plotting furniture arrangements on paper, she built a living room on the

and termites in the footings, and it needed a new roof"



"If something is good to the eye, I consider it good. I'm



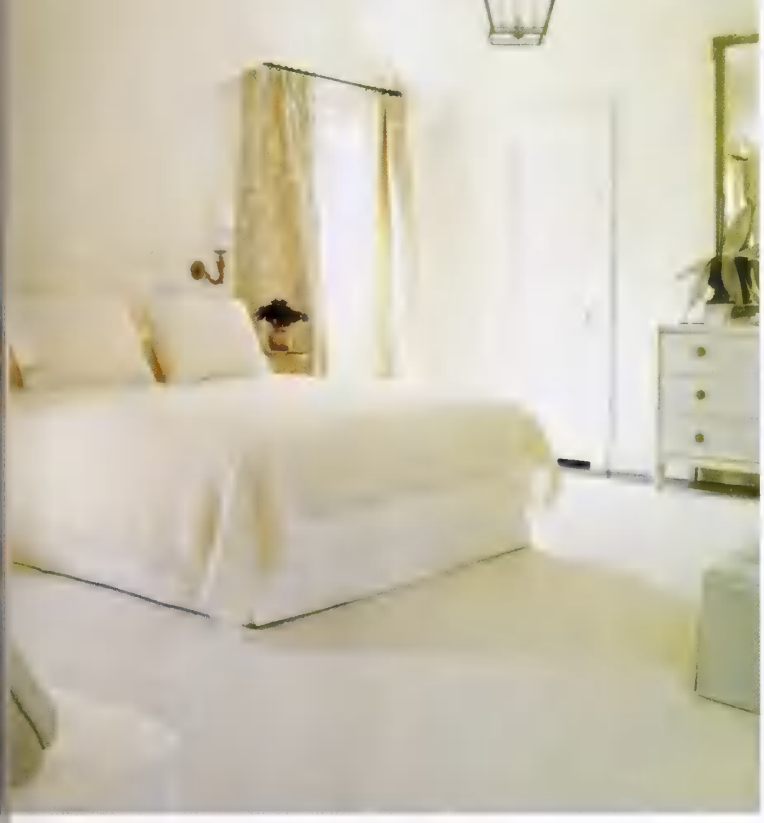
Facing page: In the living room, mirrored bronze doré window screens from Lou Marotta flank the limestone mantelpiece. The settee is George III; the pair of gilded chandeliers are Italian antiques. This page: The tall, narrow kitchen island is said to have come from cookbook author James Beard's New York townhouse. The aluminum barstools are from Design Within Reach. Floors and counters are honed limestone.

to doctor a piece. I'll take it apart to make it work"

This page: The settee in the guest room is a Paris flea-market find that Burgess stripped and limed herself. Hanging above it are vintage drawings of candlesticks. The eight-year-old bull terrier is called Maple. Facing page, top: The master bedroom, on the upper floor of the new wing, has curtains with a subtle tree-of-life design; they are made of upholstery-weight material from Brunschwig & Fils for extra body. The Belgian wool rug is from Rosecore. Facing page, below: The Roman shade in the master bath is made of a silk-linen blend from Clarence House. For more details, see Resources.



Burgess ... rooms with antiques and new pieces





rear of the house. To give the new space a sense of intimacy, she fenced in the side yards and lined them with mature trees, creating formal French terraces. The story above the new living room became a generous master suite. The former living room in the front of the house was transformed into the dining room, and the former master bedroom is now her office. To keep the new wing from looking raw, she had her contractors match the old and new exterior brick. Inside, she took pains to make sure the overall scale and architectural details were in keeping with the rest of the house.

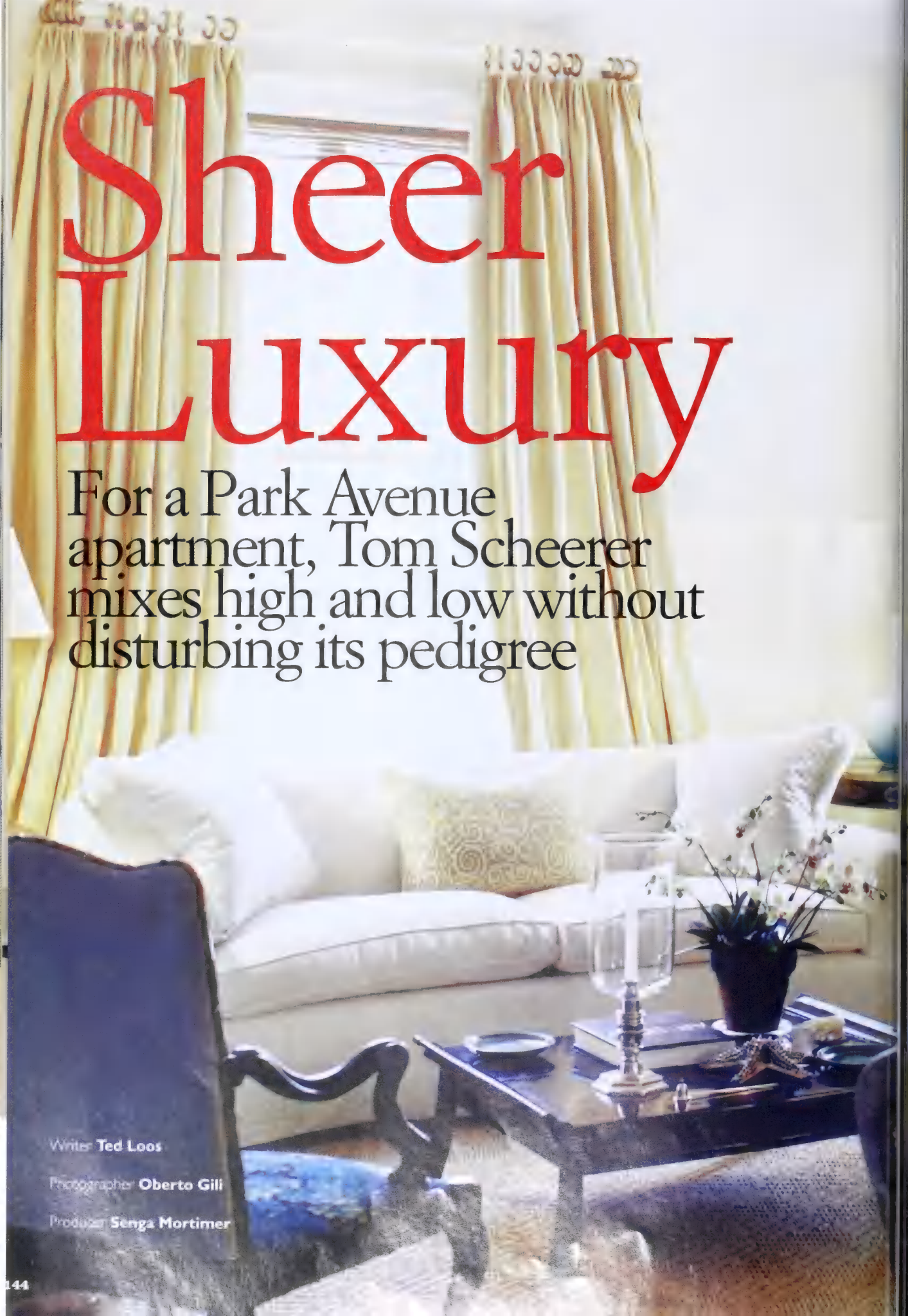
Even before ground was broken for the renovation, Burgess was combing the flea markets and sifting through the wares of Georgetown antiques dealers to upgrade her furnishings. "I love fine old things that show their age," she says. Her new rooms include French, Italian, Russian, and German pieces of various vintages and new pieces of her own design, often inspired by her favorite antiques. Despite her passion for patina, she's not a stickler for provenance. "If something looks good to the eye, I consider it good," she says. "I'm not afraid to doctor a piece. I'll take it apart to make it work." Case in point: she sanded the faded original floral decorations off the splats of a George III lyre-back settee without blinking.

"I made the house as grand as it could be," says Burgess, "but for me, that didn't mean walk-in closets or Whirlpool tubs. It's having an entry hall, it's the limestone stoop out front." Although she says she doesn't have rules when it comes to decorating, she displays a remarkable consistency. In every room, including the bathroom, there are painted wood pieces, and there is not a fringe or ruffle in sight. All the lines are clean: "There's no wretched excess. Until I find the right thing, I can be comfortable with the blank spaces." ●

lure palette of off-whites, accented with greens and browns

Sheer Luxury

For a Park Avenue apartment, Tom Scheerer mixes high and low without disturbing its pedigree



Writer **Ted Loos**

Photographer **Oberto Gili**

Producer **Senga Mortimer**



The low lacquered coffee table is a 19th-century Japanese piece; the 18th-century pedestal table in the corner is from England. The cane-back chair is a French antique; the chair with the articulated arms is 18th-century Italian. The curtains are made from a Jim Thompson raw silk; the linen and silk blend on the Crate & Barrel club chair is from Old World Weavers.





ON NEW YORK'S PARK AVENUE, ALL THOSE LIMESTONE and marble façades can be a challenge to a designer: how to see past the neighborhood's formality to create a look that's refined, but still alive. Given a commission in a grand apartment on that famed stretch of real estate, designer Tom Scheerer didn't rattle the beautiful bones of the circa-1910 building. Instead, he emphasized the serenity and courtly elegance of both the space and the owners, a financier and his wife. Scheerer did it not just with 250-year-old antiques, but with bursts of mid-century modern and pieces from Crate & Barrel as well. "I like mixing high and low," says Scheerer.

The designer found himself using more French antiques than usual. "I always listen to the apartment," he says of his site-specific approach, and this project was whispering, "Louis." For the dining room, an 18th-century French console table and an Empire-era cut-crystal chandelier looked right at home. But, Scheerer says, "There's nothing worse than choosing everything at the same level of fanciness," so he decided to

Left and above: Although the now-classic Saarinen dining table is still being made, this one is an early example. The plastic chairs are by Verner Panton from Moss. Below a reproduction mirror stands an 18th-century French marble-topped console table. The Empire chandelier is from Betty Jane Bart Antiques; the new tin sconces are Mexican. The curtains' raw silk is from Jim Thompson.



Above: Circa-1940 ceramic urn-shaped lamps from the Coconut Company stand on oak pedestals designed by Tom Scheerer. Right: Lefty, a golden retriever, sits on a Crate & Barrel sofa. The cabinets were designed by architect Peter Moore. An oak picnic table was stained dark brown to harmonize with the Eastlake dining chairs.

install a vintage Eero Saarinen pedestal table right under the chandelier and placed some even more radical Verner Panton chairs of molded plastic around it.

The apartment—two separate abodes that were joined into one—is clearly divided between four main public rooms and five private ones, but Scheerer's talent for pacing smooths the progression between them. "I try to pick up elements from one room that lead to the next," says the designer. "I don't start over with every room." The first thing Scheerer and architect Peter Moore did was restore all the doorways to their original, grand proportions. "I was always trying to stress the verticality of the apartment," says Scheerer, who was thrilled with the 12-foot ceilings. Two tall Louis XVI–style mirrors, one in the living room and one in the dining room, face each other across one of those tall doorways, with two pairs of elongated Mexican sconces serving as exclamation points.

The living and dining rooms are linked by a remarkable vanilla-colored wall finish. It took ten coats of outdoor house paint and many







man-hours to achieve an ultrashiny effect that is new-Porsche perfect. The designer and clients agreed that color should be used sparingly and strategically—in a lampshade, a cushion, a work of art. Where Scheerer thought a strong color was needed, he didn't hang back. The cozy kitchen, which is more like a library with a stove and sink in it, is warmed up by red textiles on the beige sofa. In the dark-brown library, Scheerer used his favorite kind of mid-century abstract art for a color infusion—one of Josef Albers's works entitled *Homage to the Square*. The artist made them in many colors, inadvertently helping decorators with their palettes. "I've done entire projects based on them," says Scheerer. The casual way Scheerer places the Albers on the floor, leaning against a turn-of-the-20th-century Chinese cupboard and next to an 18th-century French chair, is as breezily confident as the designer himself. What could be more Park Avenue? ●

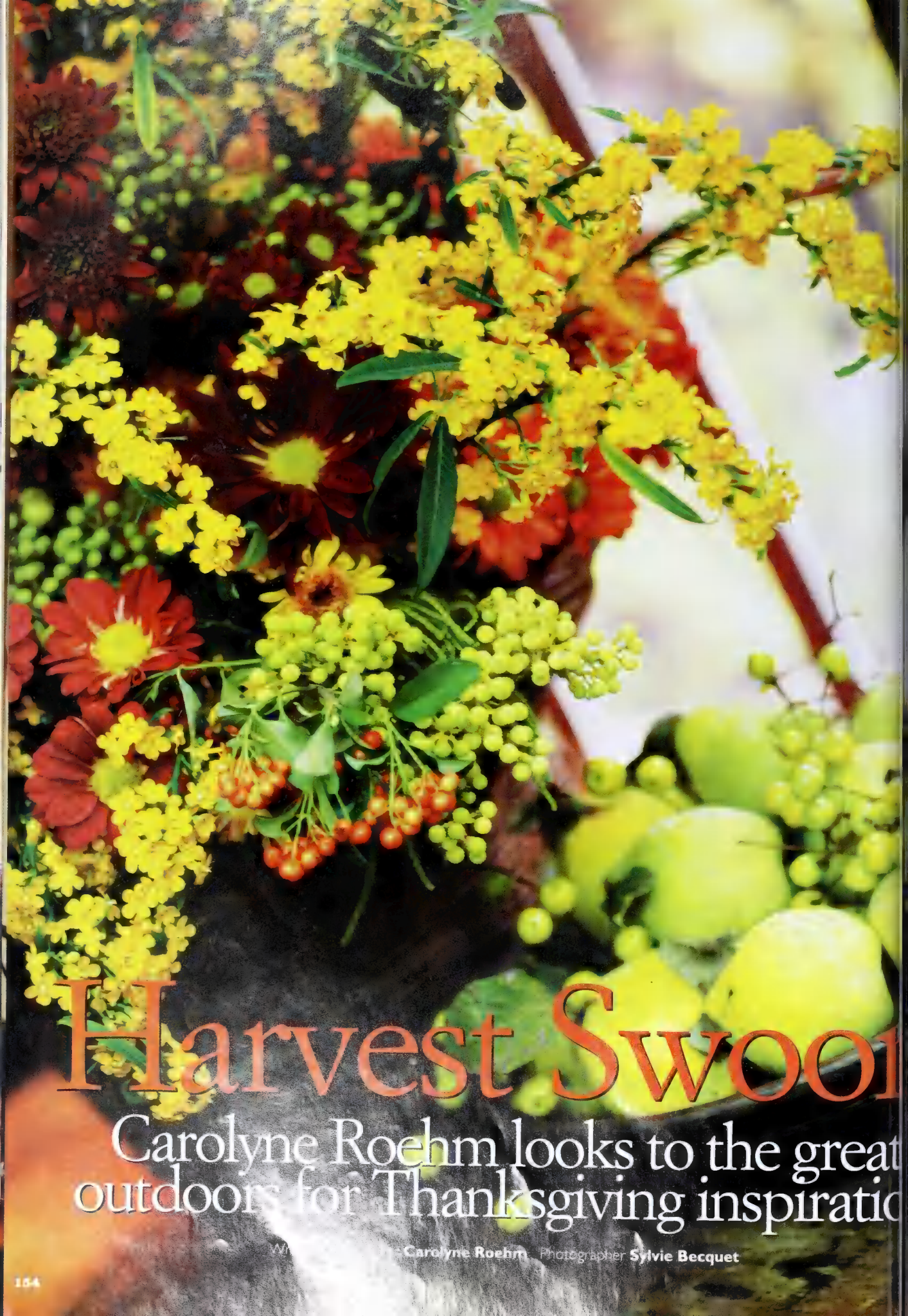
Left: In the dark library, colors glow: a big abstract painting by Katherine Lynch, yellow cushions and lampshades. The sofa is covered in a velvet from Decorators Walk; the club chair at left wears Fortuny fabric. Above: Josef Albers's *Homage to the Square* is propped on the floor against a Chinese kitchen cupboard (the TV's inside). The Régence chair is covered in Brunschwig & Fils' tiger-print linen.


"I try t
up elements fr



This view: In a corner of the serene, almost patternless master bedroom stands a 1930s American silvered Oriental-style screen. The far bedside table is from Ralph Lauren Home; the near one was designed by Scheerer. The walls are covered in grasscloth. The canopy is actually "boneless"—just fabric hanging from the ceiling. For more details, see Resources.

e room that lead to the next"



Harvest Swoon

Carolyne Roehm looks to the great outdoors for Thanksgiving inspiratio

Carolyne Roehm Photographer Sylvie Becquet



NO HOLIDAY TOASTS AMERICA'S RICHNESS AND BOUNTY more than Thanksgiving, which can be celebrated in myriad ways, depending on where one lives and the glories of the season. A country holiday, an urban get-together, or something in between? Traditional, modern, or minimalist? From New England to New Mexico, Alaska to Hawaii, holiday decorating should always be consistent with your personal style and the look of your home.

FORMAL AND CLASSICAL

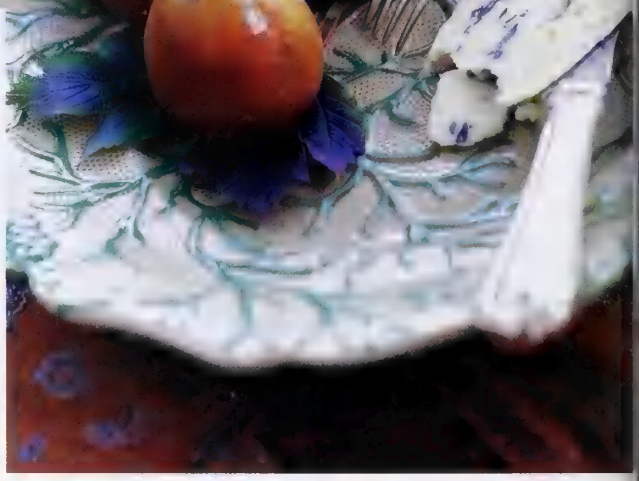
- Flowers should be somewhat more serious than what you'd find at a roadside or farm stand. Roses in rich reds, fiery oranges, and terra-cotta work well, as do chrysanthemums, with their stylized shapes. Try mixing them with other plant materials including skimmia, seeded eucalyptus, hypericum berries, and snowberry. Shiny green magnolia, lemon, and camellia leaves add lush contrast.
- Take a cue from 17th-century Dutch still-lifes and toss in some fruit. Grapes, apples, pomegranates, lemons and limes, plums, small pears, and persimmons add interest to any bouquet.
- A formal color palette should incorporate rich jewel tones such as golden yellows, deep burgundies, reds, oranges, and even a brilliant chartreuse.
- Use the same plant materials throughout the house, but in different combinations—you don't want your bouquets to look like those at a benefit dinner.

Left: Chartreuse is a bold accent in an autumnal bouquet. The neutral-colored basket, bowl, and table set off the vibrant chrysanthemums, viburnum, and quince. Above: Even the simplest arrangement of fall fruit makes a table more inviting.

Right: A paisley shawl is an inspired alternative to a standard linen tablecloth; fruit and cheese are especially appetizing on a plant-motif plate. Below: Single flower arrangements in silver vases make a stunning contemporary statement. Facing page: A rustic table setting incorporates warm woods and earthenware, heavy stemware, and hunt-inspired dinner plates.







- Tablecloths should be white, off-white, or ecru linen, cotton damask, or matelassé. Also consider using a beautiful lace shawl.
- Your best porcelain and silver is expected at a more formal dinner.
- Suggested menu: oyster [illegible] with wild rice and chestnut stuffing; [illegible] individual flans of squash and [illegible] and pumpkin soufflé with warm rum [illegible].

RUSTIC COUNTRY

- In your centerpieces and other decorations, celebrate nat Raid your local farm stand for pumpkins, squashes, gou Indian corn, apples, pears, nuts, and grapes. Chrysan mums, asters, viburnum, chokecherry, hypericum, bit sweet, rose hips, crabapples, milkweed, shafts of wh poppy pods, and colorful autumn leaves make splendid b quets. Arrange them in baskets, crocks, pottery, and m wood, horn, and terra-cotta containers.
- Stick to muted earth tones such as brown, rust, pump cognac, burnt umber, orange, and sienna.
- Paisley shawls and quilts are inspired alternatives to tr tional linens. Even a table's natural wood can make a fit background on Thanksgiving (be sure to use service coas and trivets).
- A rustic holiday demands earthenware, stoneware, cre ware, and ceramics, as opposed to fine porcelain, and he stemware. Horn or wooden flatware is always a nice to but silver works well with everything.
- Suggested menu: pear and squash soup; turkey (or cap with cornbread, sage, and sausage stuffing; candied sw potatoes; brussels sprouts with pancetta and cream; c berry relish; corn bread or muffins; and lattice-top pump pie with vanilla ice cream. ●



ven a table's natural wood can make a
tting background on Thanksgiving

CONNECTICUT CALM



Candlelight and Swedish antiques combine to create an old-world mood in a New World house

Writer **Christine Pittel**

Photographer **Simon Upton**

Producer **Miguel Flórez Vizoso**





This view: The 1820s dining room became a sitting room with a Gustavian bench as its centerpiece. Far left: The circa-1770 Gustavian settee has graceful French lines; the beautifully carved rococo armchairs represent Sweden's take on the period. Inspired by the work of Swedish botanist Carolus Linnaeus, owner Edie van Breems hung mushroom prints on the wall and added nature books.





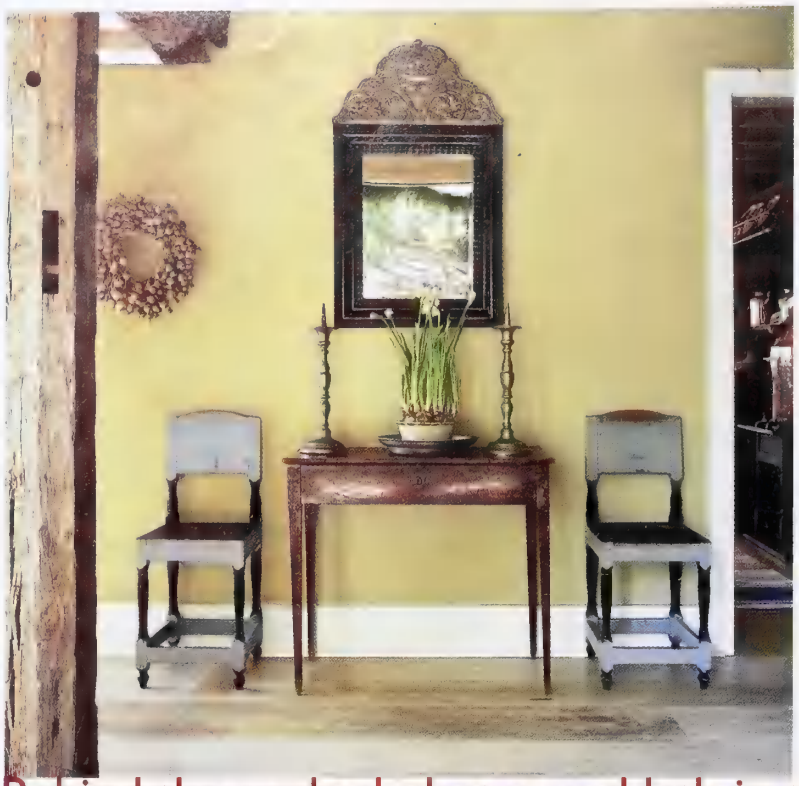


"We had great respect for the history of the house and wanted to preserve its character"

THE RURAL FAIRFIELD, CONNECTICUT, HOUSE was in ruins when Edie and Martin van Breems first saw it. Half had burned down, and there was no roof over the rest. All that remained was the oldest part of the structure, a 1760 Colonial farmhouse (enlarged in 1820) that had proved more resilient than several 20th-century additions. The rough-hewn beams in the small, low-ceilinged rooms were blackened with smoke, and the walls were still standing, but anything not destroyed by fire was now threatened by water damage. All the wiring and plumbing needed replacing. Yet the van Breemses were undaunted. "My husband can do anything with his hands," says Edie van Breems, who owns an antiques shop in nearby Woodbury, Connecticut. "He has built boats, so rebuilding a house didn't seem all that complicated."

A line of Dumpsters on the lawn announced the start of the renovation. Soon they were piled high with debris as the couple peeled the house back to its bare bones. Behind the soaked plaster and lath in the keeping room, where the original family had cooked in the eight-foot-wide fireplace and its beehive oven, they found a pair of children's shoes inside the wall. Intrigued, they did a little research, which revealed that this was an old custom meant to bring good luck. "So we carefully tucked the shoes back in and added a pair

This view: Pale walls and pickled floors give the dining room an ethereal quality. The antique settee is upholstered in a traditional Swedish print; the table is casually draped with an Indian dhurrie from Mark Shilen. Top right: A simple sconce hangs on a mottled wall in the older section of the house, illuminating a spectrum of whites.



Behind the soaked plaster and lath in the keeping room, they found a pair of children's shoes

belonging to our three-year-old son, Martinus," Edie says. To give the new walls the patina of age, the van Breemses troweled on a basic brown coat into which they had stirred pigment to tint it dove gray or straw yellow, soft shades that hold the shadows and always seem to be bathed in candlelight. They were after the beauty of imperfection and the lure of texture and color.

"We had great respect for the history of the house—it was built by one of the town's founding fathers—and we wanted to preserve its character," says Edie. "Yet Martin and I both knew that there was no way we could live in those dark, tiny rooms all the time." So they added a generous dining room and a big family kitchen, with a master bedroom upstairs. Martin salvaged some chunky beams from a dairy barn in the Hudson River Valley and ordered old-fashioned windows to help integrate the new wing into the rest of the house. Here they were cultivating another mood—a lighter backdrop for Edie van Breems's Swedish furniture, her consuming passion. Her shop, Eleish van [illegible] antiques, which she runs with her partner, Rhonda [illegible] in 18th- and 19th-century Swedish pieces. [illegible] friends since grade school, also offer a [illegible] honed their skills working together [illegible]

[illegible] room," says Edie. "It's prob-



This view: The keeping roo painted yellow Swedish set dates from 1760 and is a variation on the English Chippendale style. Tucked in between the china and mercury glass in the curio cabinet are bird's nests and acorns found by the van Breems children. Top left: In the entryway, a pair of rust robin's-egg-blue chairs flan painted pine table topped w a Swedish Baroque mirror.




ANDY GOLDSWORTHY
Reflections in a Glass Eye





"The wonderful thing about Gustavian furniture is that it's at once elegant and relaxed"



Left: The bed in the guest room is from van Breems's line of reproduction furniture. A polka-dot Klippan blanket is folded atop a bridal trunk from the north of Sweden. Top: The Garland restaurant range displays van Breems's collection of Swedish copper. Above: A Gustavian-style daybed is upholstered in Carleton V's Comely Check and Tea & Sympathy. A circa-1760 cupboard lists in the corner; the original staircase is hung with Russian bridle tack.



In the big family kitchen, the van Breemses "do everything from cooking to homework to potting plants"

ably the most formal room in the house, but it doesn't look stiff." In place of a monotonous ring of chairs around a table, there are several mismatched pairs and the surprise of a flower-print settee. "The wonderful thing about Gustavian furniture is that it's at once elegant and relaxed," Edie explains. "The Swedish craftsmen took all the gobbledygook of French and Italian court furniture and translated it into something simple and refined." The Swedes also had long, dark winters to contend with, so the curve of a painted chair may be picked out in gilt to reflect the sparkle off the crystal droplets of a chandelier. All the Nordic tricks for enhancing light work equally well in a New England farmhouse, be it 18th century or 21st.

The van Breemses' rustic sitting room suits the Gustavian armchairs, settees, and a bench, countrified with cheerful blue-and-white checks and stripes. The cozy space is ideal for intimate conversations or settling in with a book by the fire. "I have the best of both worlds," says Edie. "When I need to escape from the hustle and bustle of the kitchen—where we do everything from cooking to our six-year-old son Lars's homework to potting plants—I just retreat to the other section of the house. It's cool and calm [illegible] a moment I can pretend I'm living in the 18th Century.



This view: In the kitchen, a trestle table from Dalarna, similar to those in many Swedish farmhouses, is surrounded by reproduction chairs with leather seats. Against the wall is a typical Swedish Mora longcase clock. Far left: Van Breems with her business partner, Rhonda Eleish. For more details, see Resources.



Ethereal gauze curta
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track to cover a wal
French doors in the liv
room, providing priv
but admitting light. T
cocktail table is by Ke
Joyce. The pale t
upholstery is Borde
from Lee Jofa. An open
in the firebox allows
dining room behind
share the warmth of
living room f

Shi



Writer **Lynn Nesmith**

Photographer **Eric Boman**

Producer **Senga Mortimer**

Architect Bobby McAlpine and decorator Susan Ferrier transport an East Coast look to a Gulf of Mexico getaway

le Sensation

"We had no idea what we wanted it to look like, except for lots of windows"



BRIGHT AND HAPPY YET SERENE": ARCHITECT BOBBY McALPINE USES THOSE words not only to describe his clients, Gil Diethelm, a semiretired surgeon, and his wife, Nancy, but also to describe the house he designed for them a year ago in Destin, Florida, a resort community on the Gulf of Mexico in the state's northwestern panhandle. "A home should always be a portrait of its owners."

The Diethelms—who live in Birmingham, Alabama, only a four-hour drive away—use their Florida [illegible] year-round, especially in spring and fall, which are idyllic here. They asked McAlp[illegible] based in Montgomery, Alabama, for a house big enough to share with their four chil[illegible] children on holidays and vacations, but, as Nancy Diethelm recalls, "We had no i[illegible] it to look like, except for lots of windows. From our first meeting, Bobby was [illegible] always listening." What he heard about the couple's origins in the





Clockwise from far left: The terrace tables and chairs are from Phillips Metal Works; big brackets support an upstairs porch. The kitchen cabinetwork is custom; a pair of Sub-Zero refrigerator-freezers flank the clean-up counter. Architect Bobby McAlpine's design includes a double-peaked main house and a separate garage and guest studio to the right; cedar shingles are stained a bluish silver.



Facing page: The banquette in the dining room's bay window was designed by Susan Ferrier and is covered in Fiddlehead Fern from Brunschwig & Fils. The dining table is an Italian walnut piece from A.D. Antiquity; the leather storage stools are by architect Bobby McAlpine. Below: A library and adjoining balcony are part of the upstairs master suite; the sofa is covered in a Glant khaki.



Northeast inspired him to build in the Shingle Style idiom—one he felt would be just as suitable off the Gulf of Mexico as off the Atlantic, where it originated more than a century ago.

Like its Newport and Southampton prototypes, the building contains grand spaces, such as the 21-foot-tall living room, and intimate ones, such as a dining room under a normal-height beamed ceiling, and two guest bedrooms. Traditional, too, are bold details: some massive moldings, two heroic exposed structural columns inside, and huge brackets outside supporting the second-story porch over the terrace.

Susan Ferrier, a partner in a decorating firm with Bobby McAlpine (he has a separate architecture firm), designed the interiors. "It was very important to the owners that the rooms should feel as good as they looked," she says, and on one of Ferrier's New York shopping trips, both the senior Diethelms came along to try out all the seating furniture. Visiting grandchildren were always kept in

"It was very important to the owners that the rooms should feel as good as they looked"

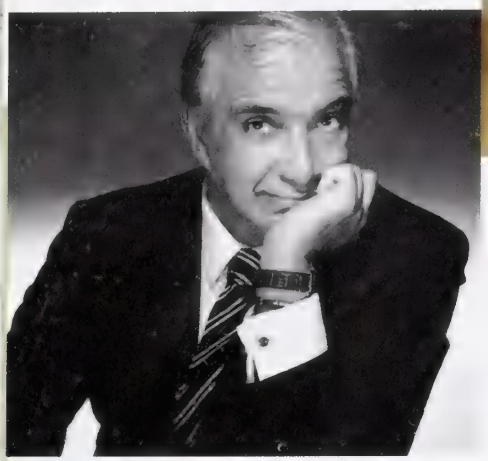


mind—from their vast guest studio over the garage with two queen-size sleep sofas and various cots, to the design and material of the dining room stools, impervious to spills and stains from the shrimp boils and other treats made just for them.

In their Birmingham home, the Diethelms had several important Swedish heirloom pieces that blushed unseen in corners of crowded rooms. These were brought to Florida, where they now star amid discreet colors, soft prints, clean-lined upholstery, simple floor coverings, and minimal window treatments. Among the best examples are a secretary in the living room and a pedestal table in the library [illegible] part of the upstairs master suite. Although the couple kept the upper floor entirely to [illegible] bedroom is open to daylight all around. "My husband spent decades indoors in operating [illegible] he wants to see the outdoors wherever he is in this house," says Nancy Diethelm. "[illegible] have big tall windows on four sides and hardly any curtains." ●



This view: The master suite is open to the living space below. The nightstand is from Initials; the lamp is from Formations. Facing page: A Rogers & Goffigon stripe dresses up a guest bedroom. For more information, see Resources.





Writer **Mario López-Cordero**

DESIGNER DOSSIER: ALBERTO PINTO

To Paris-based interior designer Alberto Pinto, for whom opulence is second nature, nothing tops North Africa, where he has a vacation home. "Tangier is an absolute paradise—its mix of Oriental and Occidental culture has inspired artists like Matisse and Delacroix and writers like Paul Bowles," says Pinto, whose lesser-known contemporary interiors are the subject of the forthcoming *Alberto Pinto: Moderns* (Rizzoli, $75). "A firm there has been producing hand-knotted wool, cotton, and jute carpets for over 200 years; I recently custom-ordered a pair of rugs with a geometric pattern in beige, white, and black." *Rugs available through Saxony Carpet Co., 212-755-7100.*



ART SMART: LE CORBUSIER BEFORE LE CORBUSIER

Between 1907 and 1922, Charles-Edouard Jeanneret embarked on a "Voyage en Zigzag," a period in which he experimented with everything from Gothic architecture to Renaissance painting—and changed his name to Le Corbusier along the way. The Bard Graduate Center in New York takes these formative years as the subject of an exhibition showcasing the famed architect's early sketches, paintings, and models, as well as work by influential contemporaries such as painter Fernand Léger. Opens November 22, 2002; the Bard Graduate Center, 18 West 86th Street; 212-501-3000.





ARCHITECTURE

Rudolph Schindler's 1922 Kings Road House in West Hollywood was a proving ground for the architect's most radical innovations. Even the furniture, generously proportioned and made of redwood planks, reflected the space's simple geometry. Now the pieces are being reproduced by Marmol Radziner Furniture, which will donate a portion of the proceeds to the structure's conservation. *Marmol Radziner Furniture, 866-869-0250 or www.marmolradziner-furniture.com.*

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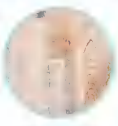
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Writer **Marcia Sherrill**
Photographer **Kelly Bugden**
Producer **Kendell Cronstrom**



Joyeux Joël

His year-old restaurant a certified smash, chef Joël Antunes has Atlanta swooning



Above: Ch... Antunes. Top: ... Alaskan king crab sa...

IN ATLANTA, WHERE THE WORD MICHELIN STILL EVOKES images of whitewall radials more often than piquant *escargôteries* in the Cannes foothills, the quaint tradition of Mama JoJo's ham steak with redeye gravy has been quietly forsaken by innovative restaurants such as La Grotta, Nikolai's Roof, and Pano's & Paul's. But the marriage of inspired design and world-class fare is a more recent phenomenon. The city has stepped up to the Rosenthal plate with Joël. Architect-designer Bill Johnson, Atlanta's answer to Adam Tihany, has created an Ayn Randian environment deep within the Forum, one of Atlanta's ubiquitous generic office towers. A startling contrast to the banal commercial space, Joël's design is sui generis, an idiosyncratic blend of modern and hand-hewn.

Johnson's premise was to make a bistro for the new bourgeoisie while mirroring the personality of chef Joël Antunes, who studied in Lyons and worked his way through Asia, Europe, and North America. "The decor needed to match Joël's international persona," says Johnson, "so I went for a modernist mood, mixing Arts and Crafts with an unstudied Continental feeling." Bold bronze grates and hand-crafted metal-wrapped column ... in daring proximity to unique designer glass-art fixtures, >

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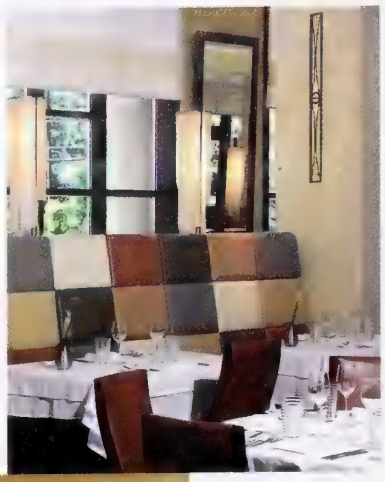
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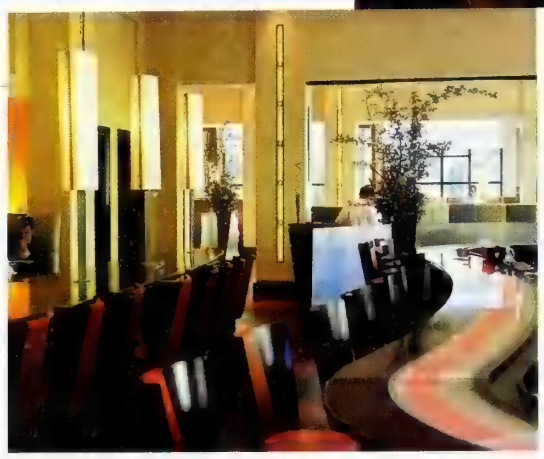
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Left and above: Squares, rectangles, and swirls define the sleek dining room and bar. Right: The take-out counter looks as good as the food. For more details, see Resources.



"I like clean and simple food. I don't mix ingredients to be outlandish"

giving Joël what Johnson calls "a Wrightian character—all squares, circles, and lines. Because the details are so tactile, the rooms have a spirit that's sophisticated but folksy."

So goes the food. Antunes, late of London's Les Saveurs and the Oriental Hotel in Bangkok, is a master with Asian inflections. He attained local dignitary status as the man behind Buckhead's multi-award-winning Ritz-Carlton dining room before leaving to open Joël in October 2001. The restaurant quickly gained momentum with a pancultural French-Asian menu that is never precious or contrived. The food pairings, such as Alaskan king crab with daikon and pineapple *jus* and lobster cooked with galanga and coriander fried noodles, testify to the chef's wizardry. Less heady fare, including green beans with lemon confit and wild spinach with a shallot curry, issues from the kitchen in Antunes's signature cocottes. "I like clean and simple food," says Antunes. "I don't mix ingredients to be outlandish. I [illegible] fusion food only in the sense that my French training ha[illegible] influenced by my years in Asia. That Asian sensibility gives the menu some élan and makes it more sensuous."

Alaskan King Crab [illegible]

1 c. maple syrup
1 T. Dijon mustard
1 T. hazelnut oil
1 daikon radish, sliced fine into 2-inch-diameter circles (preferably with a mandoline)
1 lb. fresh Alaskan king crabmeat (precooked, drained, and picked over)
2 T. mayonnaise
Juice of 1 lemon
2 vanilla beans
1 c. fresh pineapple juice
1 T. powdered ginger
1 T. rice-wine vinegar
2 oz. baby watercress, washed and patted dry

In a medium-size bowl, combine syrup, mustard, and hazel nut oil, add daikon slices, and marinate covered in th refrigerator for 12 hours or overnight.

In another bowl, combine crabmeat with mayonnaise an lemon juice and set aside.

Cut vanilla beans in half lengthwise and scrape seeds int a small bowl. Discard pods. Add pineapple juice, ginger, an rice-wine vinegar to vanilla seeds, mix well, and set aside

For each serving, place a 2-by-2-inch metal cylinder on salad plate and arrange the daikon slices in overlapping lay ers around its circumference. Scoop some of the crabmea mixture into the middle of the cylinder, gently remove cylin der, and garnish salad with watercress sprigs. Drizzle pine apple dressing around plate. Serves 8. ●



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Producer **Tori Mike**

From "Malibu Marvel," pages 128–35



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mexican fiesta soup

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Garnish: sour cream and cilantro

In a large saucepan combine salsa, black beans, corn, turkey and broth. Bring to a boil over medium-high heat. Reduce heat and simmer 5 minutes. Garnish each serving with sour cream and cilantro.

Makes 4 (1 cup) servings.

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From "Connecticut Calm," pages 158



How Swede it is: the **HEDVIG CHAIR** from the Haga Collection, available at Karl XII Swedish Antiques. **$1,485 (WITHOUT FABRIC); 323-852-0303.** We covered ours in **HANCOCK WOVEN PLAID. APPROXIMATE RETAIL PRICE: $60/YARD; THROUGH DESIGNERS AT BRUNSCHWIG & FILS: 800-538-1880 OR WWW.BRUNSCHWIG.COM.**

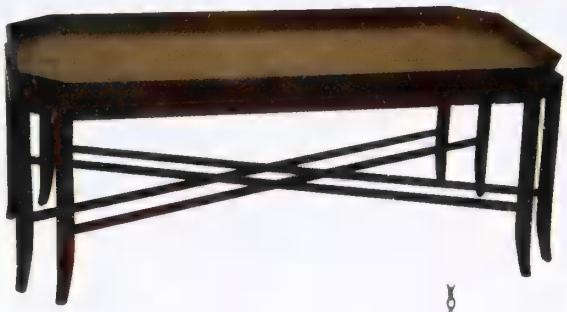


The **DIRECTOIRE-STYLE BENCH #7410** is **$1,292 (WITHOUT FABRIC); THROUGH DESIGNERS AT LOUIS J. SOLOMON: 212-545-9200 OR WWW.LOUISJSOLOMON.COM.** Try covering it in Jane Churchill's **SAIL NARROW STRIPE. APPROXIMATE RETAIL PRICE: $51/YARD; THROUGH DESIGNERS AT COWTAN & TOUT: 877-235-7871.**

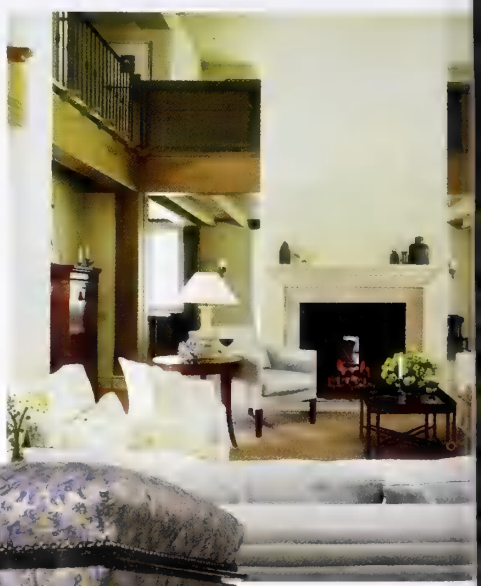


There's never been a better time for Ethan Allen's **BOMBÉ SILHOUETTE FLOOR CLOCK. $2,999; 800-228-9229 OR WWW.ETHANALLEN.COM.**

From "Shingle Sensation," pages 168–75



The **BERNINI COCKTAIL TABLE** from Amy Howard is made for entertaining. **APPROXIMATE RETAIL PRICE: $2,848; THROUGH DESIGNERS AT AMY HOWARD: 901-547-1448 OR WWW.AMYHOWARD COLLECTION.COM.**





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resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.
SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

Curtain Time

Upholstery: **Carl Dellatore,** D&F Workroom, Inc. (T), 150 W. 25 St., New York 10021; 212-352-0160. **Tilt double-hung window**—Pella (M); 888-84-PELLA. *Web site:* www.pella.com. **Buckingham collection wooden 2" pole, Cone flower finials** #CWB224, **brackets and rings** in mahogany finish—Kirsch (M); 800-465-5326. *Web site:* www.kirsch.com. *Fabrics and trims:* **Fabric**—Maharam (T); 800-645-3943. *Page 58:* **Fabric**—Zoffany (T); 212-593-9787. **Fabric**—Quadrille (T); 212-753-2995. **Belgian linen fabric for trim** in chocolate—B&J Fabrics (R,T); 212-354-8150. **Le Pilat cable tiebacks**—M&J Decor (T); 212-704-8000. **Fabric**—Brunschwig & Fils (T); 212-838-7878. **Bellagio bell fringe** #985-27916 in color 9006—M&J Decor; see above. **Fabric**—Silk Trading Co. (R,T); 212-966-5464. *Web site:* www.silktrading.com. **Fabric**—Hinson & Co. (T); 212-688-5538. **Belgian linen fabric for welting** in chocolate—B&J Fabrics, see above. **Brown silk tassels**—M&J Buttons (R,T); 212-391-6200. **Fabric**—AM Collections (T); 212-625-2616. *Page 60:* **Fabric**—Michael Devine Maison—(T); 718-626-5019. **Fabric**—Osborne & Little (T); 212-751-3333.

78 Tool School

West County gloves—www.westcountygardener.com. **Foxgloves**—www.foxglovesgardengloves.com. **Calfskin gloves; heirloom trowel**—www.smithandhawken.com. **Okatsune hedge shears, Felco pruning shears, Sandvik lopping shears**—www.amleonard.com. *Beowulf* translation by Seamus Heaney (W.W. Norton).

Paradise Garage

Designer: **Chantal Dussouchaud,** Atelier de Chantal; 323-969-0808. **Benches**—The Home Depot (R); 800-430-3376. **Pots**—Acquisitions (R,T); 310-289-0196. **Gravel**—Del Rio, Bourget Bros. (R); 310-450-6556.

128 Malibu Marvel

Designer: **Michael S. Smith,** Michael S. Smith, Inc., 1646 19th St., Santa Monica, CA 90404; 310-315-3018. *Landscape designer:* **Christine London;** 310-273-5660. *Courtyard:* **Lanterns,** custom by designer. *Living room:* **Mirror; vases; sofa, Chinoiserie side tables;** custom by designer. **Carpet,** Samuel's Rug Gallery (R,T); 310-657-3666. **Tapestry,** Barokh Antiques (R,T); 323-655-2771. **Sofa fabric,** campaign stripe, Rogers & Goffigon (T); 212-888-3242. **Rug,** Y&B Bolour (R,T); 310-274-6719. **Upholstered ottoman,** John Rosselli (T); 212-772-2137. **Lavender armchair, Indian chest, oil lamp, celadon vase,** JF Chen (T); 323-655-6310. **Chair fabrics**—Stanton weave, Millbrook stripe, Cowtan & Tout (T); 212-647-6900.**Painting** by Niels Simonsen, Burden & Izett, Ltd (R,T); 212-941-8247. **Curtain fabric**—Nevada linen, ivory, Silk Trading Co.(R,T); 323-954-9280. *Dining room:* **Chairs; vases; sideboard**—Michael S. Smith, Inc., see above. **Light fixture,** Paul Ferrante (T); 323-653-4142. **Hurricanes, lamp,** JF Chen; see above. *Media room:* **Sofa**—Crate & Barrel (R); 800-996-9960. **Sofa fabric,** Routeburn brown—Ralph Lauren Home (R); 800-578-7656. **Shell watercolors; chair;** custom by designer. **Chair fabric,** Chevron, bordeaux—Nancy Corzine (T); 212-223-8340. **Pillow** on red chair, silk velvet; Silk Trading Co.; see above **African chair; Brush pot;** JF Chen, see above. *Master bathroom:* **Fittings, towels,** Waterworks (R,MO); 800-998-2284. **Fixtures, tub**—Kohler (M); 800-456-4537. **Blue vase,** Michael S. Smith, Inc.; see above. *Master bedroom:* **Daybed,** Amy Perlin Antiques (R,T); 212-593-5756. **Floor lamp, mirror**—Robert Altman Antiques (R,T); 212-832-3490. **Garden seat,** JF Chen; see above. **Floral pillows** on daybed, antique textile from Renate Halpern Galleries (R,T); 212-988-9316. **Carpet,** Patterson, Flynn & Martin; 212-688-7700. **Sofa, chair:** custom by designer. **Sofa fabric,** fiorella in vermeer; **chair fabric,** cervo velvet in lichen, Rogers & Goffigon; see above. **Vase,** John Rosselli; see above. **Antique rug,** Y & B Bolour; see above. **Ottoman,** Therien (R,T); 310-657-4615. *Guest bedroom:* **Side table, lamp, prints,** Michael S. Smith, Inc.; see above. **Bed fabric,** fiorella, chardin, **Bench fabric,** béchamel, blonde, Rogers & Goffigon; see above. **Side table on right, lamp,** John Rosselli; see above. **Garden seat; vases:** JF Chen; see above. **Floral design** by Darcy Herd; 310-444-9959.

136 Twice Nice

Pages 136 to 143: Designer: **Sue Burgess,** Burgess Interiors, 4411 Bradley Lane, Chevy Chase, MD 20815; 301-652-6217. *Entry hall:* **Klismos-style chair,** custom by designer. **Settee fabric,** linen—Henry Calvin through Donghia (T); 202-479-2724. *Patio:* **Outdoor furniture**—Mike Reid Weeks (R,T); 202-646-1774. **Cushion fabric**—Giati (T); 202-646-1774. *Living room:* **Bronze window screens**—Lou Marotta (R,T); 212-233-0306. **Ottoman,** custom by designer. **Ottoman fabric**—Mohair, Pollack & Assoc. (T); 202-479-2724. **Sofa**—custom by designer. **Sofa fabric,** Collobrieres—Pierre Frey (T); 202-484-8200. **Striped armchair fabric**—Olivia: Rogers & Goffigon (T); 202-337-5110. **Carpet,** seagrass—Stark (T); 212-752-9000. *Dining room:* **Chairs,** custom by designer. **Chair fabric,** Fiorella in Rembrandt—Rogers & Goffigon, see above. **Table**—David Iatesta through August Georges (T); 202-337-5110. **Ceiling lantern,** custom by designer. **Curtain fabric,** Barnstaple woven damask—Brunschwig & Fils (T); 202-554-1004. *Bathroom:* **Roman shade fabric**—Clarence House (T); 800-803-2850. **Ottoman fabric,** Fiorella in Van Dyke—Rogers & Goffigon, see above. **Fittings**—Waterworks (R,T). 202-323-7180. **Glazed wall treatment**—Lenox Winters Studio 202-289-9899. *Kitchen:* **Lantern**—McLean Lighting through Michael/Cleary (T); 202-488-9787. **Stools**—Design Within Reach (R); 800-944-2233. *Web site:* www.dwr.com. *Guest room:* **Settee fabric,** Piqué Porticcio in Blanc—Pierre Frey, see above. **Pillow fabric,** matelasse—Pierre Frey, see above. **Floor lamp**—[illegible] Weeks (T); 202-488-1220. *Master bedroom:* **Bed**—custom by de[illegible] **Throw,** mohair, Yves Delorme—Baldaquin (R,T); 202-6[illegible] **Ceiling lantern; dresser; mirror; ottoman,** custom by de[illegible] **Ottoman fabric,** Agrippine—Zimmer + Rohde (T); 202[illegible] 8200. **Bench**—Mike Reid Weeks, see above. **Bench fabr** Piqué Porticcio in Blanc—Pierre Frey, see above. **Rug,** [illegible] wool—Rosecore (T); 202-646-0993. **Curtain fabric**—Br[illegible] schwig & Fils, see above.

Sheer Luxury

Designer: **Tom Scheerer,** 81 Irving Place, New York 100[illegible] 529-0744. *Architect:* **Peter Moore;** Peter Moore Assoc., [illegible] Canal Street, New York 10013; 212-925-7760. *Living roo* **Sofa,** custom by designer. **Sofa fabric,** Diamond Delight[illegible] Behren Silks—Decorators Walk through F. Schumacher (T); 800-332-3384. **Carpet,** Diamond sisal—Stark Carpe 212-752-9000. **Armchair,** Barclay Club—Crate & Barrel 900-323-5461. **Armchair fabric,** Vermenton Linen—Olo Weavers (T); 212-355-7186. **Cane-back chair**—Betty Jan Antiques (R,T); 212-410-2702. **Curtain fabric,** raw silk—[illegible] Thompson (T); 212-758-5357. *Dining room:* **Panton cha** Moss (R); 212-204-7100. **Saarinen pedestal table**—Lost City Arts (R,T); 212-375-0500. **Chandelier**—Betty Jane [illegible] Antiques, see above. **Mirror**—Gill & Lagodich Fine Pe[illegible] Frames (R,T); 212-619-0631. **Glass side table**—Workbe[illegible] (R); 212-481-5454. *Entry hall:* **Pedestals**—custom by des[illegible] **Lamps**—The Coconut Company (R,T); 212-539-1940. *K* **Cabinetry**—custom by architect. **Picnic table**—custom [illegible] designer. **Sofa**—Crate & Barrel, see above. *Library:* **Sofa** tom by designer. **Sofa fabric,** Venetian Velvet by Lee Bel[illegible] Silks, see above. **Club chair**—custom by designer. **Club [illegible] fabric,** Richelieu Print—Fortuny (T); 212-753-7153. **Reg armchair**—J.H. Antiques (R,T); 212-965-1443. **Armchai** Le Zebra—Brunschwig & Fils (T); 212-838-7878. **Camp style étagère**—custom by designer. *Master bedroom:* **Lac bedside table**—Ralph Lauren Home (R); 800-578-7656. **Leather-topped night table**—custom by designer. **Curtai ing,** Mignonette Stripe Cotton—Brunschwig & Fils, see

Connecticut Calm

Designers: **Rhonda Eleish, Edie van Breems.** Eleish van Breems Antiques, 487 Main Street South, Woodbury, C 203-263-7030. Website: www.evbantiques.com. *Sitting r* **Settee**—Eleish van Breems Antiques, see above. **Settee [illegible]** Country Swedish (T); 212-838-1976. **Bench, bench fabri** Eleish van Breems Antiques, see above. *Dining room:* **Ta cloth, dhurrie**—Mark Shilen Gallery (R,T); 212-925-339 **Sconces, Gustav oval-back chair,** Eleish van Breems Ant see above. *Keeping room:* All antiques from Eleish van B Antiques, see above. *Guest room:* **Klippan blanket, repr tion Gustavian bed**—Eleish van Breems Antiques, see a **Sconces**—The Home Depot (R); 800-430-3376. *Web sit* www.homedepot.com. *Entry hall:* **Daybed, Swedish thr rug,**—Eleish van Breems Antiques, see above. **Daybed f** Chinoiserie—Carleton V (T); 212-355-4525. *Kitchen:* **R** Garland (M); 800-424-2411. *Web site:* www.garland-grou **Draken dining chairs, trestle table, Mora clock;** Eleish v Breems Antiques, see above.

Shingle Sensation

Architect: **Bobby McAlpine;** McAlpine Tankersley Archi 1 Dexter Ave., Montgomery, AL 36104; 334-262-8315. *D* **Susan Ferrier,** McAlpine Booth & Ferrier Interiors, 112 Ave. North, Suite 301, Nashville, TN 37201; 615-259-122 *Living room:* **Cocktail table,** Bergman by Kerry Joyce—[illegible] Pair (T); 404-261-6337. **Armchair,** Picadilly Lounge, Me House—Ainsworth Noah & Assoc. (T); 404-231-8787. *K* **chair fabric,** Shaker—Rogers & Goffigon (T); 203-532-8 **Table lamp,** Square Balustrade by Formations—Jerry Pa above. **Sofa,** Brousse—Holly Hunt (T); 212-755-6555. **Si ric,** Bordeaux Toile—Lee Jofa (T); 404-812-6995. *Porch:* **chairs**—Phillips Metal Works (M); 334-263-9931. **Lante** Dennis & Leen—Jerry Pair, see above. *Kitchen:* **Chande** Dennis & Leen—Jerry Pair, see above. **Refrigerators**—S Zero (M); 800-222-7820. *Website:* www.subzero.com. **St** Koreanna—Bloomingdale's by Mail (MO); 800-777-0000 *ing room:* **Banquette**—custom by designer. **Banquette fa tion**—Custom Craft Upholstery, Tom Berry; 334-262-83 **Banquette fabric,** Fiddlehead Fern—Brunschwig & Fils 404-261-5116. **Dining table**—A.D. Antiquity (R,T); 205-[illegible] 4842. **Stone table,** Dennis & Leen—Jerry Pair, see above **Stools**—custom by architect. *Library:* **Sofa,** Whitehall by ton Furniture—Jerry Pair, see above. **Sofa fabric,** Hotel Khaki by Glant—Jerry Pair, see above. **Floor lamps,** Gal Lampes—Summer Hill (T); 312-467-6860. **Sconces**—Au Designs (R,T); 802-394-7713. **Stools,** custom by designer *Guest room:* **Mirror, nightstand**—KNF Designs (T); 520 2073. **Bedding fabric,** Matisse—Rogers & Goffigon, see *Master suite:* **Headboard, screen**—custom by designer. **F board fabric,** Grand Otto, Classic Cloth—Jerry Pair, see **Screen fabric,** Faille Taffeta, Classic Cloth—Jerry Pair, s above. **Lamp,** Formations—Jerry Pair, see above. **Nights** Brighton End Table, Initials—Renfroe (T); 404-869-660 **Bedding fabric,** Olivia—Rogers & Goffigon, see above.

[illegible]

Restaurant: **Joël,** 3290 Northside Plaza, Atlanta, GA 303 404-233-3500.

The Robsjohn-Gibbings

Gibby lounge chair—Dennis Miller Assoc. (T); 212-684-[illegible] Vintage pieces may be found at Lobel Modern (R,T); 21 9075 and Liz O'Brien (R,T); 212-755-3800.

Correction

September 2002: The parchment star shade featured in Beat on page 36 is not available through Gracious Hor[illegible] For more information, call: BB Shades, 203-849-9345.

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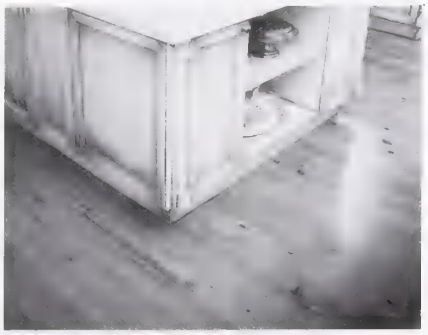
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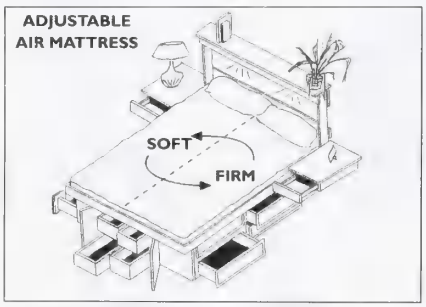








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Left: All the furniture in this spacious living room, published in *House Beautiful* in 1946, was designed for the Widdicomb Furniture Company by T. H. Robsjohn-Gibbings (below center, in a 1945 Yousuf Karsh portrait). Right: The designer's dining room suite. Below left: The reissued Gibby lounge chair, available through Dennis Miller Associates. Bottom: A charcoal portrait of Robsjohn-Gibbings, published in *HB* in 1966.

A designer of modern furniture with mass appeal, he pointed the way to a new simplicity

T. H. Robsjohn-Gibbing



HE WAS AN UNLIKELY APOSTLE OF American modernism, a transplanted Englishman whose first interior design showroom featured something New York hadn't seen before: stark white walls, bronze doors, klismos chairs, and a mosaic floor copied from an ancient Greek villa. With a wit as memorable as his decor, T. H. Robsjohn-Gibbings (1905–76) became a fixture at Manhattan dinner parties, acquiring a glamorous client roster that included Elizabeth Arden, Doris Duke, and Walter Annenberg. But his rarefied circle suddenly grew much larger in 1944, when he published the best-selling book *Goodbye, Mr. Chippendale,* in which he bemoaned the lack of contemporary American furniture to suit the brave new architecture he envisioned for the postwar worl

He also excoriated furniture compani for churning out bastardized antiques—"t most frightful grab-bag of deformity, garis ness, and pretentiousness ever put togeth in the entire history of human habitation" so no one was more surprised than he wh the Widdicomb Furniture Company ask him to step up to the drafting board a design his own line. Beautifully crafted sleek blond wood with simple square cus ions, Robsjohn-Gibbings's pieces were mo ern, not dauntingly avant-garde, and fou their way into living rooms across Americ Ironically, the man who had deplored t taste of the middle class found himself e braced by that very group. ●

Christine Pittel Producer Elaine Wrightman

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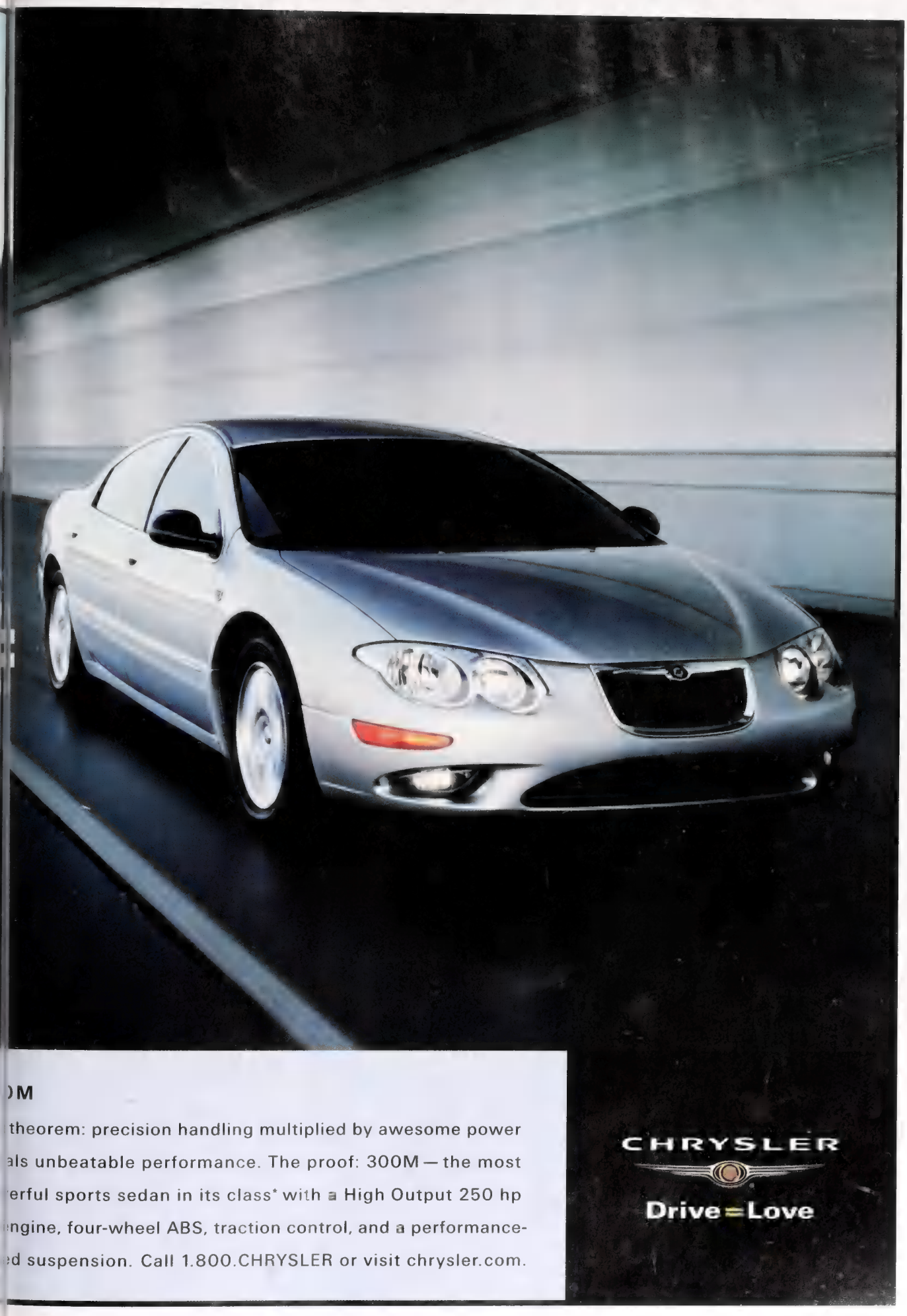
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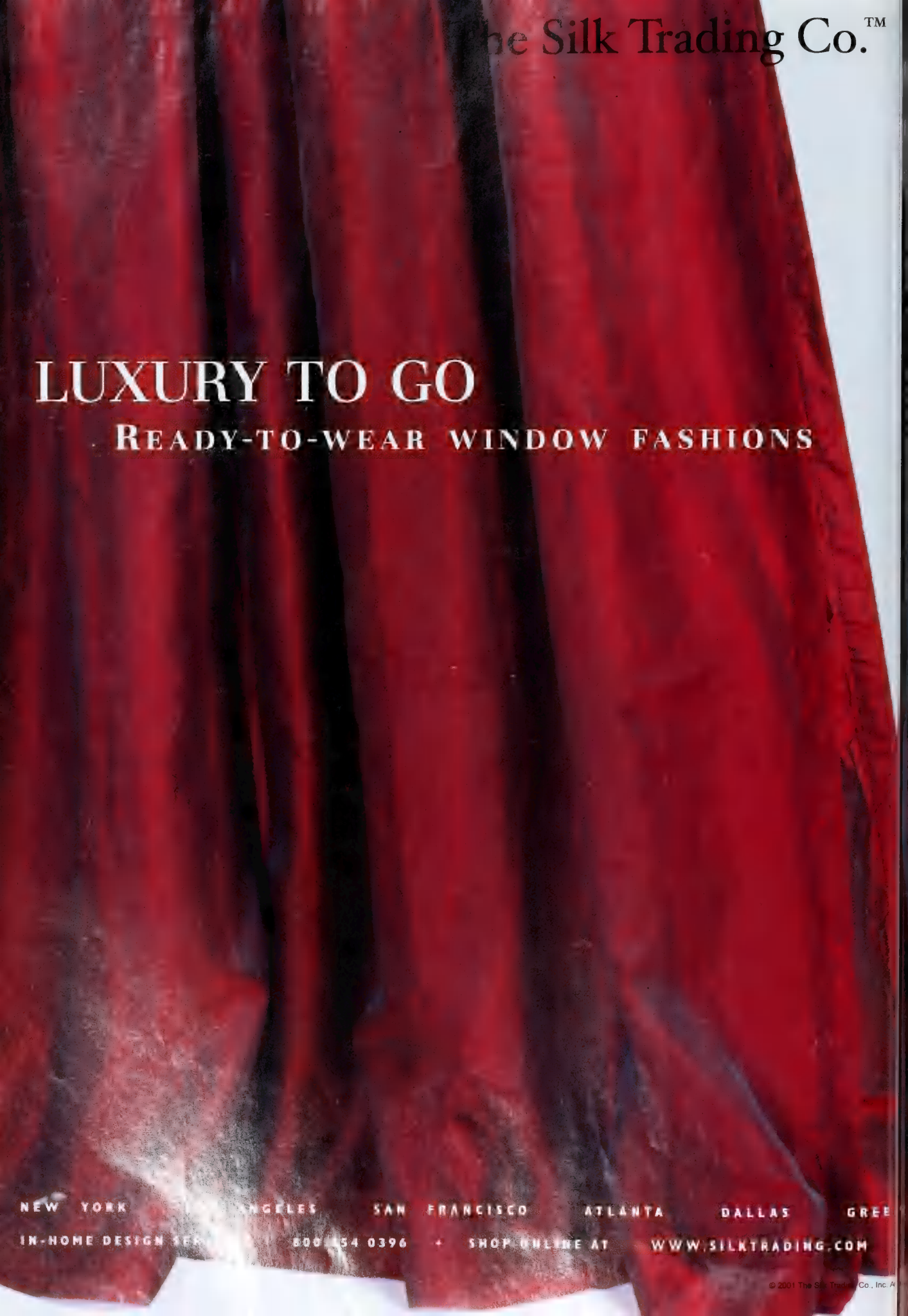


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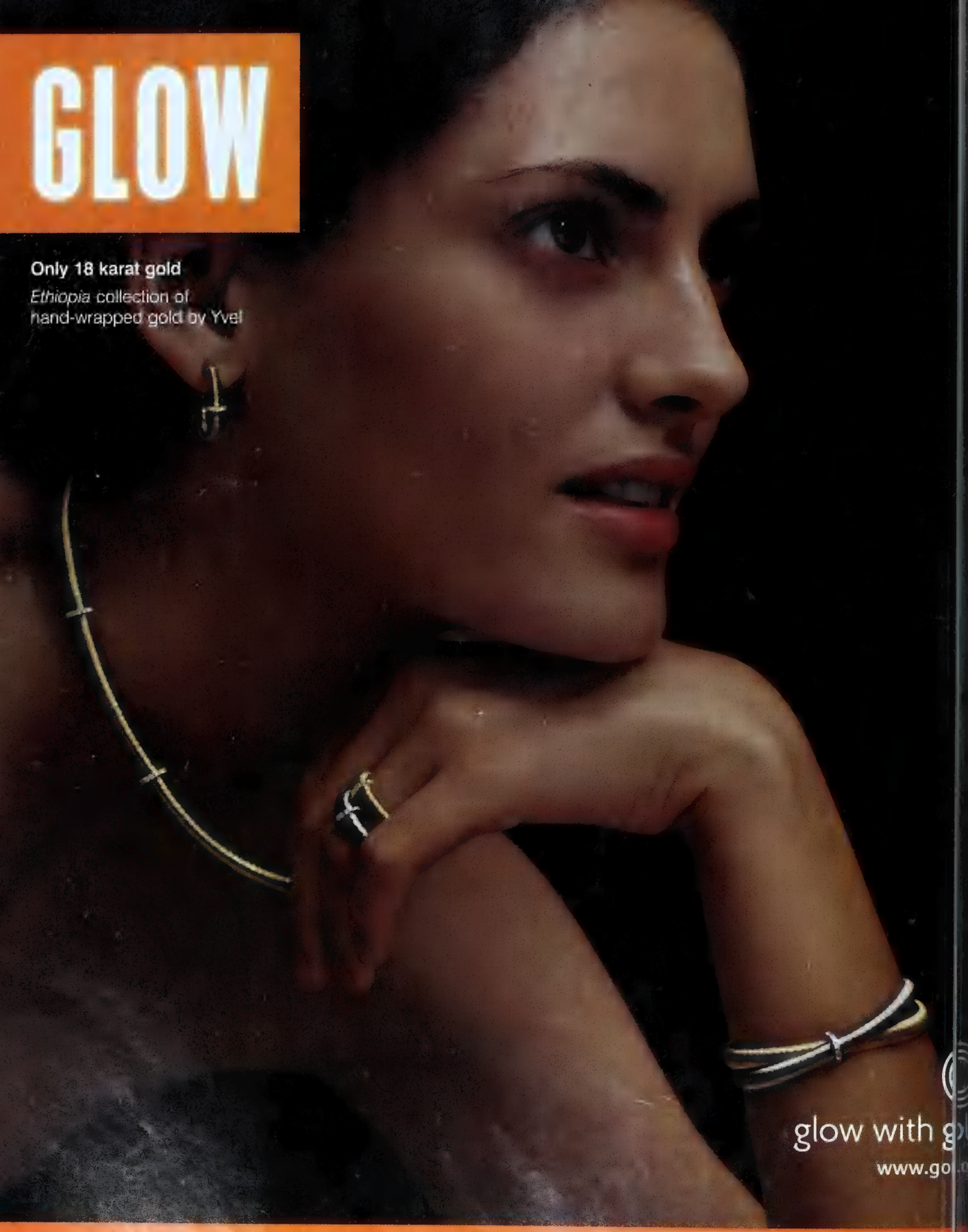

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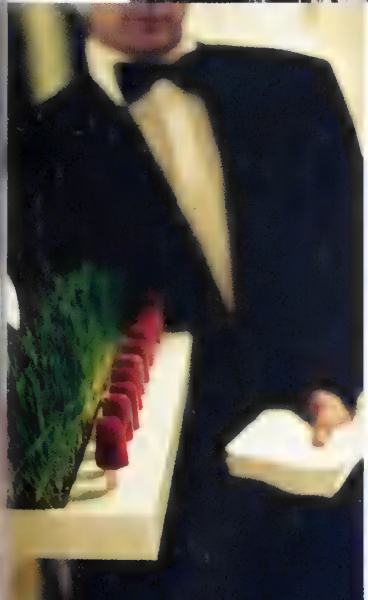
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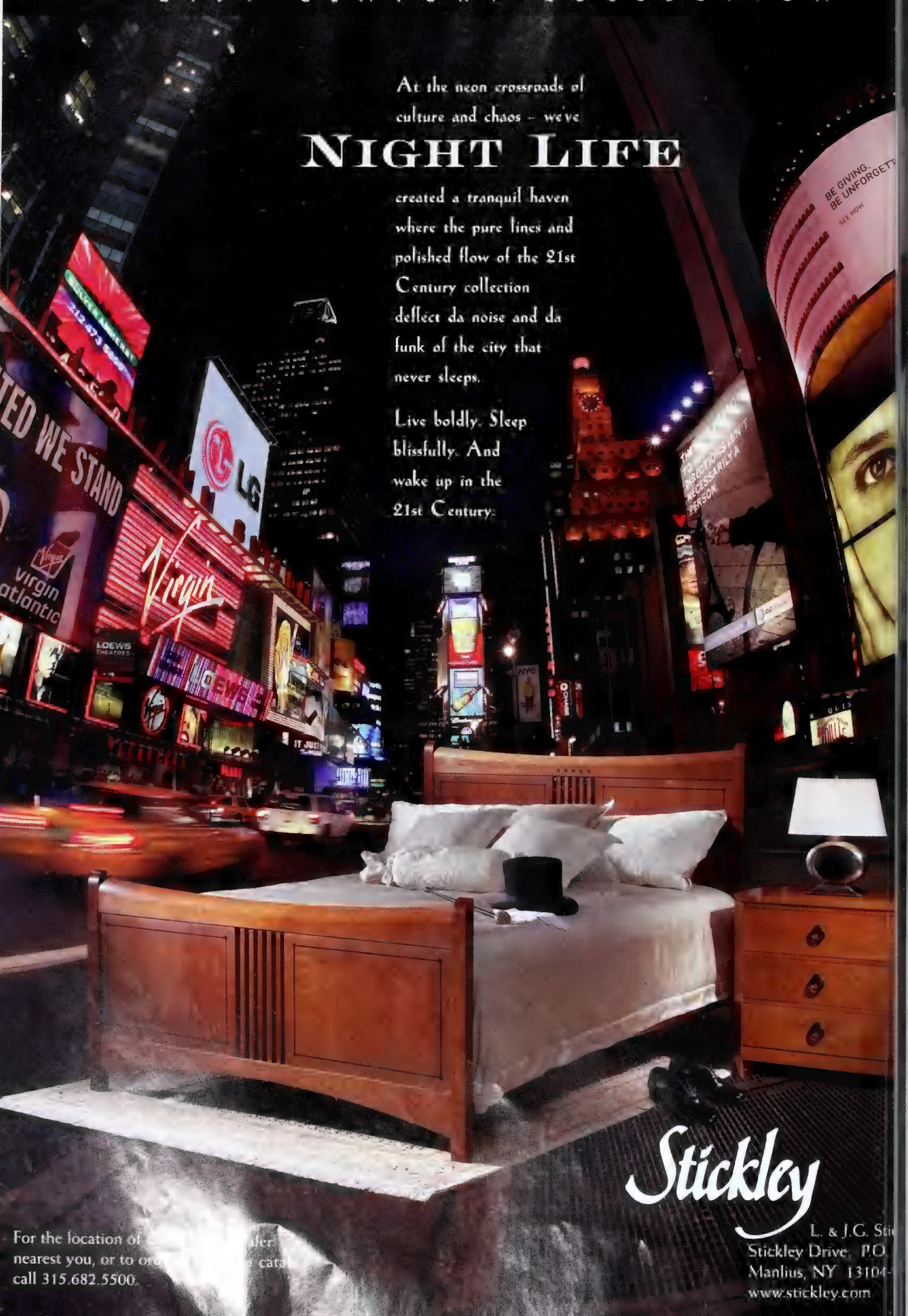
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Photograph by Gordon Beall


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I saw a childhood friend the other day for the first time since we were classmates in the fourth and fifth grades in the 1960s. Her name is Mary Jane Sisson—Mary Jane Terry when we were in school—and she is still as beautiful and charming as she was when we were kids. She hasn't aged nearly as much as I have.

I started thinking about all that has happened in the 37 or so years since we last saw each other. Back then, as kids, we were into the music of the Beatles, the Beach Boys, even Paul Revere and the Raiders. And all of us went nuts when the Monkees television show debuted in September 1966—the beginning of our fifth-grade year. In fact, we had our own unofficial Monkees fan club.

It was a time of just three television channels (most of us still had black-and-white screens). There were no personal computers, no cell phones, no cable TV, and no movies on video or disk. It's amazing how good life was without all of these things.

I think it's a natural tendency that as our lives become more complicated and busy, we long for a simpler time when we saw the world through the eyes of a child. Although none of us can ever truly "go back again," there are occasions when we can at least capture some of the simplicity of those days. That's certainly one of the reasons it was such a pleasure to see Mary Jane after all these years. The sight of her took me back instantly to 1965 and 1966, and the little group we used to hang out with at Arlington Elementary School in Bessemer, Alabama, a suburb of Birmingham. My parents, my brothers, and I moved across town in the summer of 1967, and I left the group behind, but I never forgot them. There are some memories you carry around for a lifetime.

As the holiday season approaches this year, there's nothing wrong with engaging in a bit of nostalgia. After all, most holiday celebrations are firmly grounded in tradition. But we celebrate in many different ways—and you'll most certainly see some of those differences in this issue, ranging from an urban, chic holiday bash in New York (page 128) to a decidedly Creole Christmas down in New Orleans (page 84). That story introduces one of my favorite people, Patrick Dunne, to the pages of *House Beautiful.* Patrick is not only an outstanding writer, but is also the proprietor of one of the nation's great antiques shops, Lucullus, in New Orleans. His knowledge of culinary antiques in particular, as well as his own personal taste and style, will be invaluable to the pages of this magazine. You'll also want to check out Carolyne Roehm's exquisite holiday table settings by region, beginning on page 69.

However you choose to celebrate, we hope you'll find ideas to help you in this issue. Thanks for bringing *House Beautiful* into your home each month, and I hope you have a joyful, peaceful holiday season.



Cheers,

Mark Mayfield

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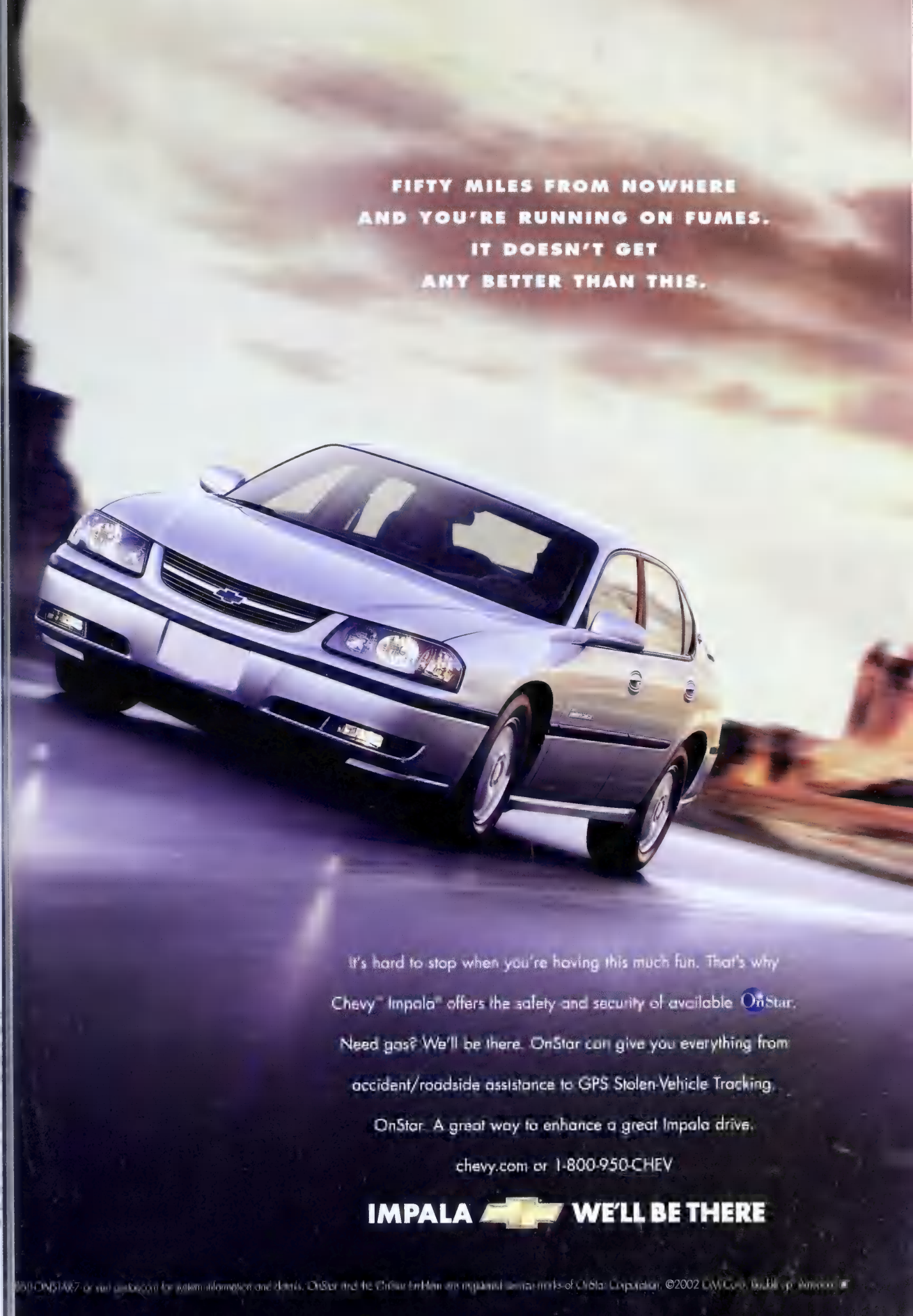
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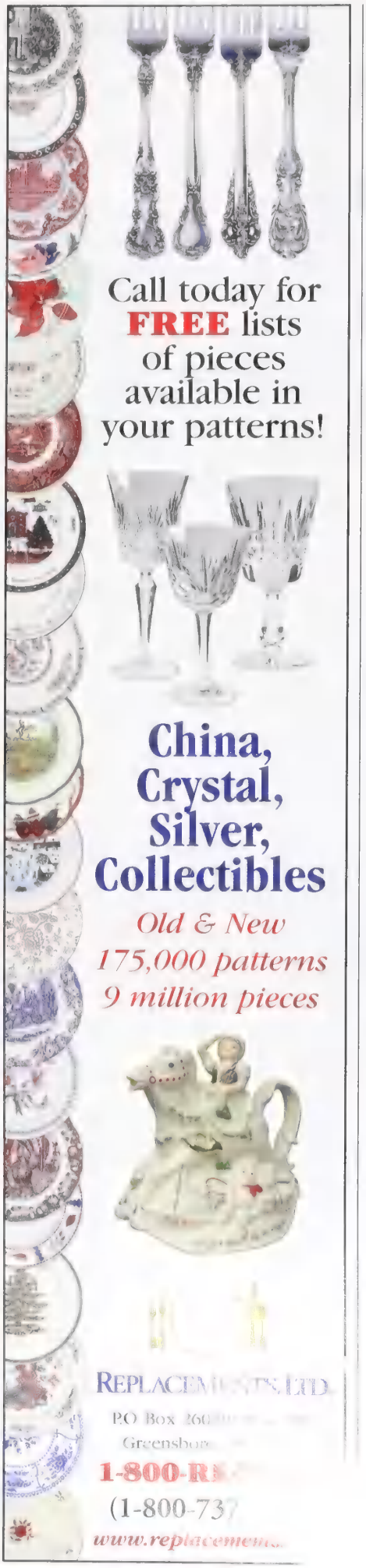
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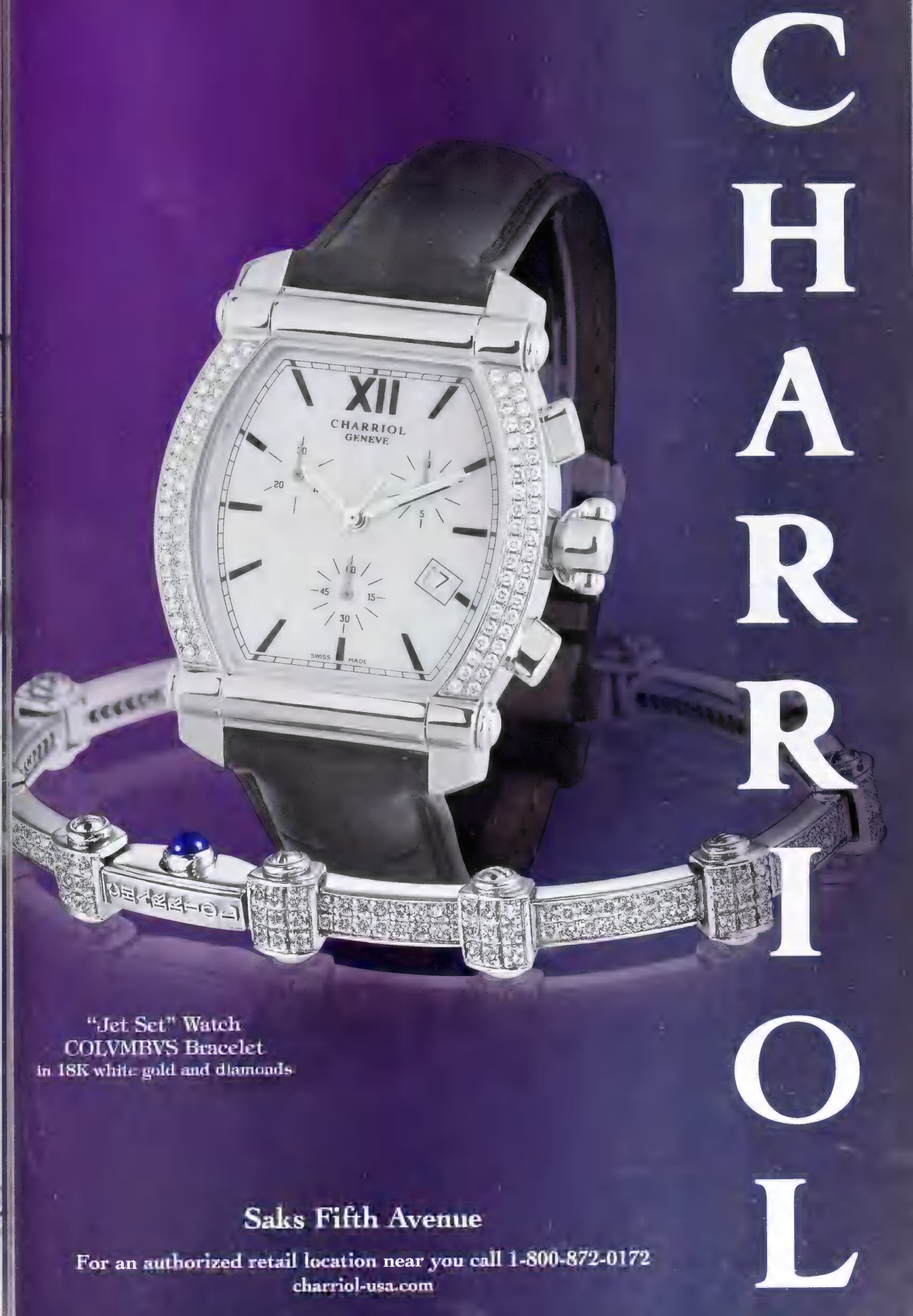
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letters

Puff Piece

Carolyne Roehm's October column about the late Bill Blass made a reference to his sour cream soufflé. It sounds wonderful—can you print the recipe?

Ann Russell
via e-mail

Bill Blass's Sour Cream Soufflé

½ c. freshly grated Parmesan cheese
1½ c. sour cream
½ c. sifted flour
5 egg yolks
1 tsp. salt
¼ tsp. cayenne pepper
2 T. chopped chives
7 egg whites

Preheat oven to 350°F. Butter a 2-quart soufflé dish, coat with some of the Parmesan cheese, and refrigerate. In a large mixing bowl, whip sour cream and flour together with a whisk. Stirring briskly, add egg yolks, one at a time. Stir in salt, cayenne pepper, chives, and remaining cheese. Beat egg whites in a separate bowl until they reach firm, shiny peaks and fold them into batter with rubber spatula. Pour into soufflé dish and bake for 30 to 35 minutes. Serves 8.

Above Average

I live in a 1,175-square-foot home and find that decorating magazines often feature only huge houses. Would you consider publishing average-size spaces?

Susan Masching
via e-mail

Editors' note:

We regularly do throughout the year and especially in every January issue, which is devoted to small spaces. Next month's edition will be filled with ideas on how to make less-than-palatial digs look regal, along with lots of storage solutions.

Please send your [illegible] to Housebeautiful [illegible] 10th Floor, New York, NY 10019. Be sure to include a day [illegible]. Letters may be edited for clarity.

contributors

Lucy Bullivant ▶

London-based Bullivant, who writes about the restaurant E & O for this month's "Hot Dish" (page 136), is an architecture critic and author who also works as a curator and director of cultural projects. She is the founder of the consulting firm >enter, which has organized international traveling art exhibitions, and was recently elected a fellow of the Royal Society of Arts.





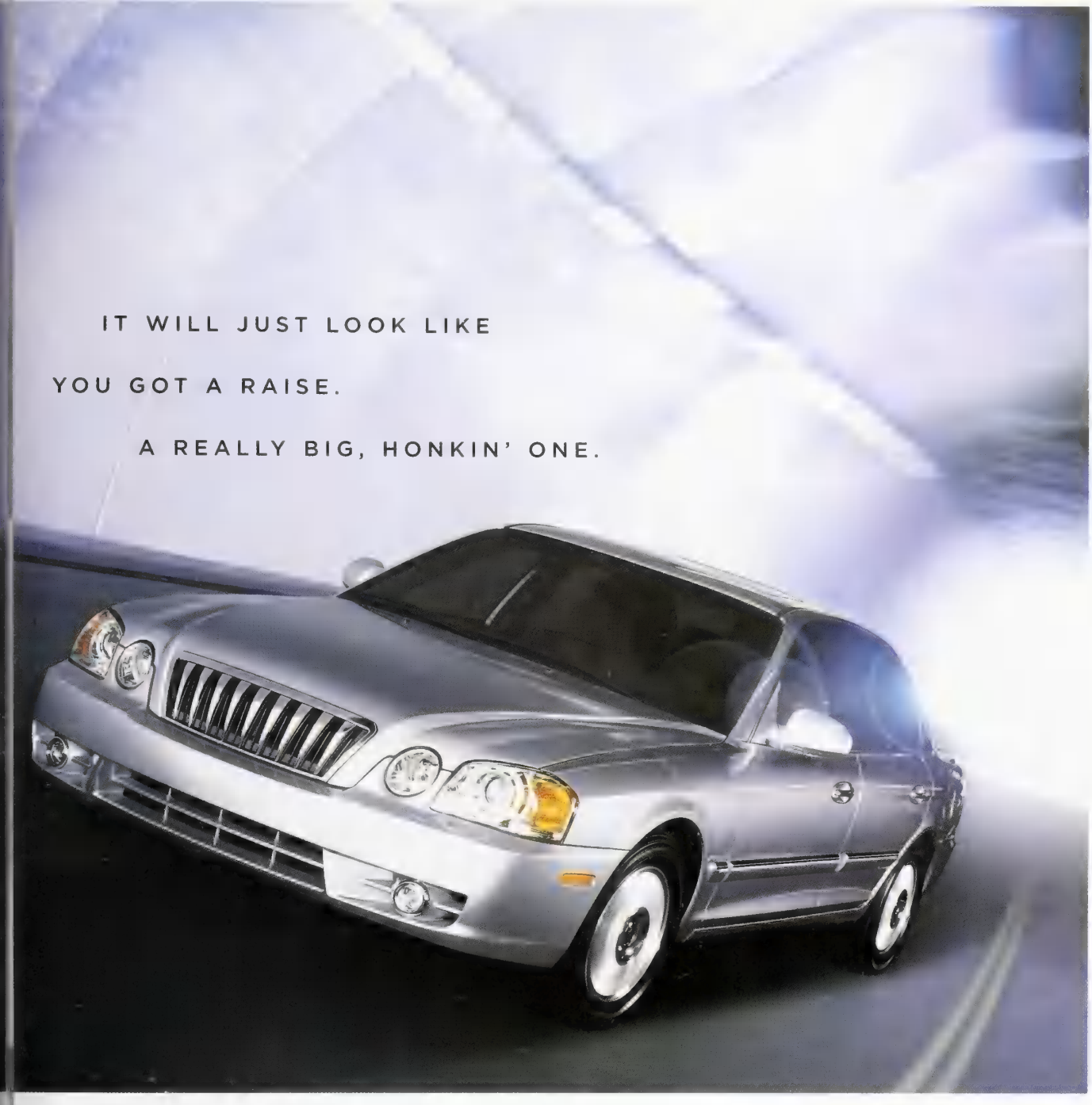
◀ Lendon Flanagan

Flanagan, who photographed t month's "Style Beat" (page 3 has published his work in *The N York Times, Flaunt,* and *GQ,* am other publications. He is prese working on a book of 20th-cent furniture design. Flanagan divi his time between New York and Angeles.

Patrick Dunne ▶

An authority on cultural history, Patrick Dunne ("A Creole Carol," page 84) is the proprietor of Lucullus, a New Orleans shop specializing in culinary antiques, as well as a consultant on decorating and collecting. His articles have appeared in many publications, including *Preservation, Southern Accents,* and *Coastal Living.* He is the author of *The Epicurean Collector* (Bulfinch). Dunne joins *House Beautiful* this month as an Editor at Large.





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Red Hot

The season sizzles with the shade

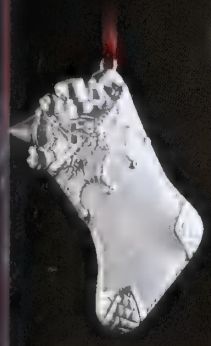
Clockwise from ce… Red leather CD boxes, h… $108; from Global Views: … Martha Stewart Everyday… 212-627-9…

…me in cranberry ice, approximately $100; from Motorola for T-Mobile: www.t-mobile.… Views: 888-956-0030. Lucite-wrap clock, $68; from Coach: 866-262-2440. Red hurrican… card set, $125; from Vivre: 800-411-6515. Tinsel-filled glass ornament, $4.99 for a set … rt.com. Red tray with white dots, $30; by 10 Swedish Designers from Paul Smith: … lows, $165 each; from Soft Goods Design Co.: 215-438-4210.

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GENERAL CONDITIONS: Entry constitutes permissi[illegible] names, likeness and/or biographical data authorized agents without further compensati unless [illegible] law. Winners will [illegible]quire return an Affidavit of Eligibility/Release of Liabili of [illegible] failure to do so will result in dis selection of alternate winners. Entrants acknow have read, understand and will abide by all offi are subject to availability and may be substituted prizes of comparable [illegible]

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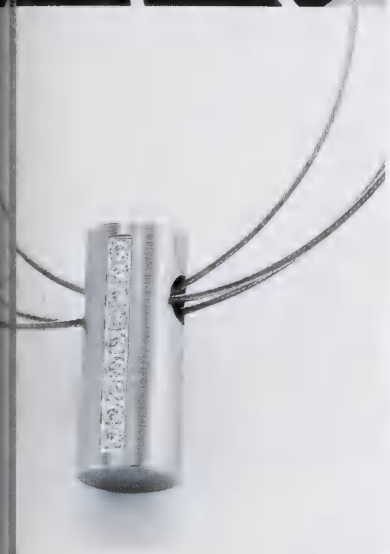
[illegible] must be [illegible] by January 31, [illegible] and travel dates are based on availability at the ing and selected [illegible] dates.





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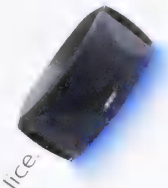
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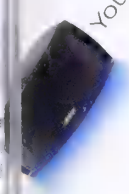
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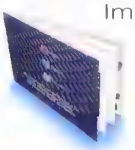




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Hamilton Furniture's Henry sofa, 74"w. x 36"d. x 39"h.



Coral Brief

John Robshaw's **JRLC03**/Persian rose; 100% cotton; 58"w. This handblocked cotton's motifs form a slightly irregular repeat. We placed the fabric so that the pattern is distributed as evenly as possible across the seat cushion and frame. The design is scattered randomly on the pillows. Off-white linen welting makes a crisp edge.

A pillow-back sofa wears this season's favorite color

With a slim, squared-off frame, a single seat cushion, and loose pillows against a tight back, this sofa by Hamilton Furniture can move from a traditional to a contemporary setting, depending on the upholstery treatment. "The streamlined form and generous pile of pillows gave us lots of opportunities to experiment with fabric and trimming details," says our upholstery expert, Carl Dellatore of H & F Workroom. "For example, with Hable Construction's Iconic Beads, we were daring and used a solid natural linen for the frame and the orange-bead print only on the pillows." To give an extra punch to Clarence Laroche's Tahiti, strewn with polka dots and coral sprays, we used both colorways: with the red side out on the frame and seat cushion and the white flip side showing on the pillows. And with Rogers & Goffigon's Sanderling, we broke up the stripe by alternating squares and crosses on the pillows.

The look we aimed for in every case was chic and uncomplicated. Fabrics are simple cottons and linens with a zing that comes from a spicy coral coloration ranging from pink to orange. Special details are mainly simple weltings or bands of fabric used as borders. The only place we went over the top was with a black-and-coral chinoiserie print, Summer Hill's Shangrila, that just begs for embellishment. Saucy pom-poms edge the pillows, and flirty black fringe finishes the skirt. >

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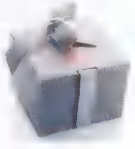
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ONLY IN housebeautiful SWEEPSTAKES *december*



Only in House Beautiful will you find "Style Beat"–featuring the most stylish ideas for your home. To become as stylish as the items featured, House Beautiful is offering one lucky reader the chance to win a Vivre Handmade Card Set (featured on page 32) in a red calfskin leather case and a $125 Vivre gift certificate. Included in the card set are two decks of cards, notepad with leather strap and a metal pen attached by magnet. Vivre offers the best of the best from leading global luxury brands that include: Christofle, Daum, Ferragamo, Burberry, Smythson, John Hardy and many more. Total Value: $250. To request a catalog from Vivre call 800-411-6515 or visit them online at www.vivre.com/housebeautiful.

1) NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE OR PAYMENT OF ANY KIND WILL NOT IMPROVE YOUR CHANCE OF WINNING. 2) One entry per person. 3) To enter either log on to www.hbhighlights.com by 12/31/2002 and complete the entry form or mail a postcard or letter with your name, address, zip code, phone number with area code, and email address to House Beautiful, Attn: December Only in House Beautiful Sweepstakes, P.O. Box 1706, Sandusky, OH 44870-1706, to be received no later than 12/31/2002. Sponsors not responsible for late, lost, illegible, misdirected or garbled entries or failures resulting from computer hardware, software or Internet malfunctions. Sponsors reserve the right to cancel or suspend this sweepstakes should a virus, unauthorized human intervention, malfunction, interruption, computer problem, phone line or network, hardware or software malfunction or other causes beyond the Sponsors' control materially affect the administration, fairness, security, proper play or conduct of the sweepstakes. 4) One winner will be selected in a random drawing on or about January 5, 2003. Winner will be notified by phone, email, or regular mail. 5) Prize: Vivre handmade cardset in a red calfskin leather case and $125 gift certificate, total retail value: $250. 5) Employees, and their immediate families, of House Beautiful, Hearst Communications, Inc., Vivre and their parents, subsidiaries, affiliates, advertising, public relations, and merchandising agencies ("Sponsors") are not eligible. 7) Prizes must be claimed by the selected winner by February 1, 2003 or an alternate winner will be selected. 8) Prize will be given to guardian if winner is under 18 years of age. Any tax on the prize is winner's sole responsibility. 9) Odds of winning are determined by the total number of entries received. 10) Prize winner's name can be obtained by sending a self-addressed envelope to: House Beautiful, Attn: Winner of December Only in House Beautiful Sweepstakes, December Only in House Beautiful Sweepstakes, P.O. Box 1706, Sandusky, OH 44870-1706.

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NUTS AND BOLTS

- A clean-lined sofa like this one is a great investment because it can work in a modern or traditional scheme.
- This sofa looks more contemporary if you expose its great legs. If you like the traditional look of a skirt and want your sofa to have a double life, try a skirted slipcover.
- Reversible fabrics are fun to experiment with, but before you act, double-check with your fabric supplier or upholsterer to make sure the material is truly intended for reversing.
- Although handblocked prints are beautiful, they often lack perfect repeats. When working with such a fabric, lay it out on the piece before you cut it to distribute the design evenly.

For more on Swatch Watch, go to www.housebeautiful.com. For more details, see Resources.



Clarence House's **Tahiti** (#3332 [illegible] red) 100% cotton; 51"w. We took full advantage of this reversible fabric, using the red side for the body and seat of the sofa, the white side for the pillows. The pattern was laid out so that the coral motif would be distributed symmetrically. To soften the strong [illegible] other trims.



Gaston y Daniela's **Egeo** (#71447-65 terra-cotta through Brunschwig & Fi 100% cotton; 57½"w. We carefully m the pattern on this tone-on-tone prin it would fall perfectly across the seat and onto the frame. The central mot the design was placed in the middle pillow. A four-inch band of linen in t darker tone forms a wide border.



Hinson's **Lutece** (#HF-0912-R); 60% 40% cotton; 48"w. We matched the p of this traditional floral print from th cushion down to the floor, but allowe variety of flowers to meander across t A different flower shows its face on e pillow, which is trimmed with off-wh moss fringe. Elsewhere, self welting

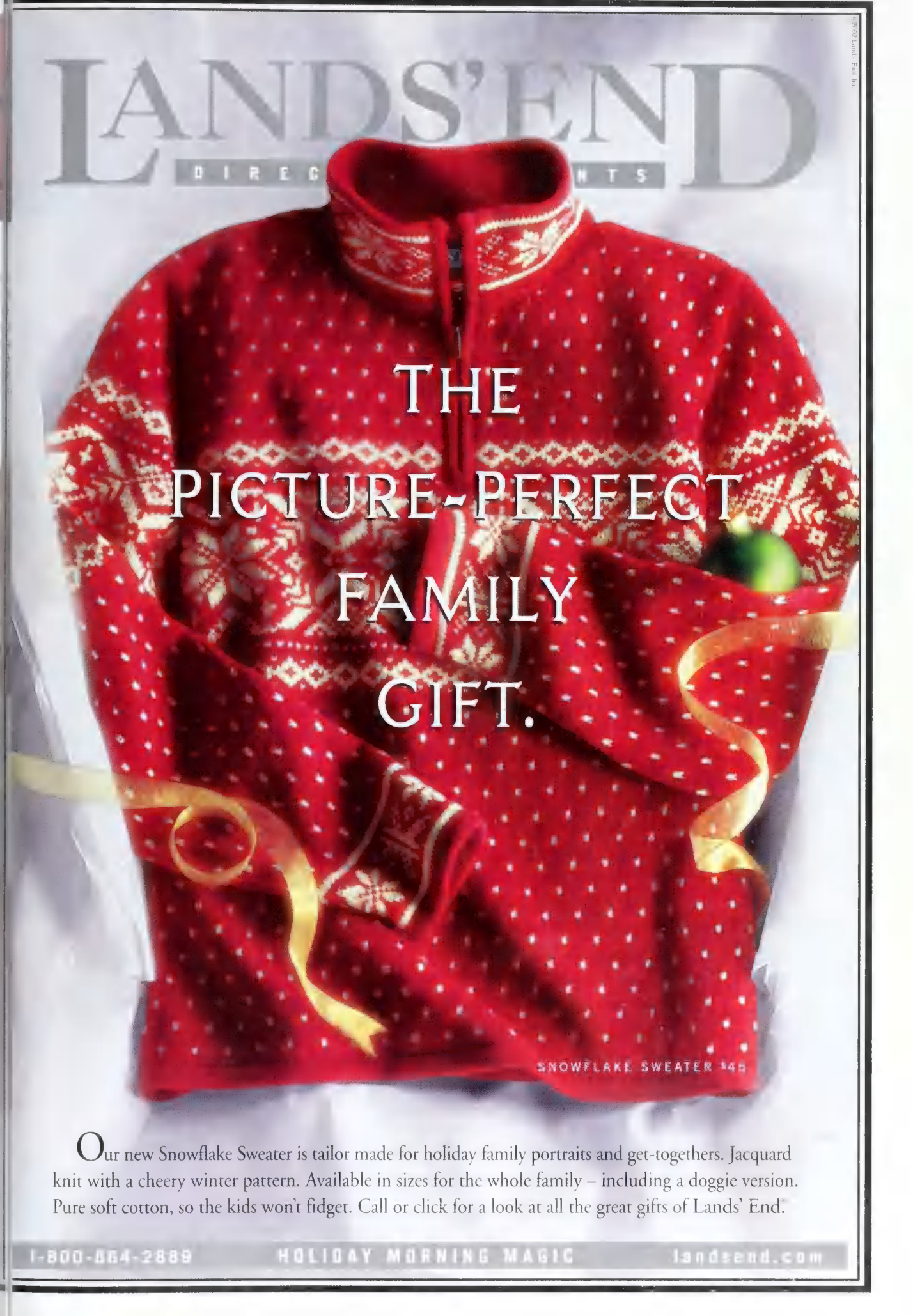


Pierre Frey's **Contrefond Napoleo** (#1816) in rouge 03; 66% linen, 34% 51"w. Careful matching was imperati this overscale lattice print: one mistak would be an eyesore. To rein in the st pattern, welting in the darker red of t outlines the entire ensemble; the wid of the pattern was cut to form a heml border for the skirt.

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DIRECTIONS



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Rogers & Goffigon's **Sanderling** (#910036-04) in paprika; 100% linen; 62"w. Stripes demand perfect matching but allow for graphic experimentation. Keeping the upholstery simple, we stirred up some excitement by mitering the stripes to form two designs on the front and back of each pillow—squares or crosses.



Summer Hill's **Shangrila** (#1708) in color 03; 65% linen, 35% cotton; 54"w. To give this lighthearted chinoiserie print a hint of formality, we added a kick-pleated skirt trimmed with black bullion fringe and surrounded each pillow with black pom-pom fringe. Simple self welting appears everywhere else.



Cowtan & Tout's **Fairmont** (#10830-03) in citron; 59% linen, 41% cotton; 54"w. This equestrian print with riders trotting in opposite directions required careful placement. Half the pillows feature one rider at the center and half the other. Faux-suede welting in taupe furthers the sporting theme.



Hable Construction's **Orange Beads;** 100% cotton; 60"w. We took a flyer on this example, using two very different fabrics. The sofa's boxy frame is covered with a solid-color canvas and the seat cushion and pillows with the lively bead print. Tying the fabrics together is canvas welting on everything.

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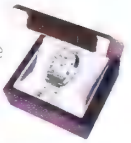
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Books with Looks



From soups to stone houses, decorative arts to divas, there's something for everyone on your list this holiday season

Personal Style

People who've read *D.V.,* Diana Vreeland's autobiography, are familiar with the original fashionista's tendency for exaggeration. While she was big on florid aphorisms ("Pink is the navy blue of India!"), she left much of the nitty-gritty untouched. Now author Eleanor Dwight separates fact from fiction in her new biography, **Diana Vreeland** (Harper Collins, $50), in which she traces her subject's rise from an ugly-duckling childhood to globe-trotting bright young thing to imperious editor of *Vogue,* encountering many of fashion's bold-faced names along the way. Born in Alexandria and reared in a succession of African locales—Asmara, Massawa, Cairo, Heliopolis—London-based designer John Stefanidis spoke four languages by the time he was five and enjoyed a childhood perfumed with the smells of jasmine, falafel, and *foul mesdames.* After briefly working at an advertising agency in London and Milan during the 1950s, he stumbled onto a decorating career when he began designing and building houses for ex-colleagues and former Oxford classmates on the Greek island of Patmos. His new book, **John Stefanidis Designs** (Vendome, $50), showcases projects that range from a Notting Hill pied-à-terre to an island estate on Mustique and includes how-to chapters on furniture arrangement and laundry-room design. In her second volume of photographs, **An Eye for Beauty** (Abrams, $35), cosmetics doyenne and philanthropist Evelyn Lauder highlights off-overlooked nature, like the glittering display light makes at a Chilean swimming hole, or the striated patterns on Alaskan glacier.

Handcrafted items have special appeal in our high-tech times. The clean lines and lovely curves of the furniture collected in **Thos. Moser** (Chronicle, $60) are influenced by Shaker, Mission, and Arts and Crafts styles, the result of the Maine-based craftsman's distinct, and distinctly American, vision. Working primarily out of Chicago, architect David Adler created his own vernacular: steeped in history, classically ordered, elegantly restrained, and boasting influences as disparate as Versailles, Sir Edwin Lutyens, and French Moderne, all gracefully depicted in **David Adler, Architect** (Yale, $60), edited by Martha Thorne.



Besides developing her own formidable oeuvre, photographer Berenice Abbott helped cement Eugène Atget's place in the artistic pantheon by buying his negatives and printing them after his death. Her efforts are chronicled in **Berenice Abbott & Eugène Atget** (Arena, $50).


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The Accidental Historian

"Everyone in the world knows the name Louis Comfort Tiffany, but people think he only did lampshades," says Tiffany & Co. design director John Loring, whose **Louis Comfort Tiffany at Tiffany & Co.** (Abrams, $60) chronicles the master's work.



Loring, a 23-year veteran at Tiffany, has become the company's de facto historian, mining the firm's archives to produce a series of books—this is his 12th—on the venerable business. "The history of Tiffany's is a remarkable vantage point from which to document the evolution of American culture," he adds.

Case in point: when Walter Hoving bought the then-ailing establishment in 1955, he decreed that the company would have to distance itself from Louis Comfort Tiffany, the son of the company's founder and "the owner, designer, and director of Tiffany's for many years. When Hoving bought it, Louis Comfort–designed objects were things you found in Third Avenue junk shops—they had nothing to do with 1950s life. Design from the beginning of the century was wildly unpopular then." But a shift in the way Americans approach art and design—Lo credits tastemakers such as Jacquel Kennedy and Andy Warhol—chan perceptions of Louis Comfort. (A aquamarine glass vase priced at $50 in 1912 recently sold at auct for nearly $500,000.) "Some exa ples of his work almost reach Abstract Expressionism—they have an element of chance an accident that appeals today. He was a great innovator."

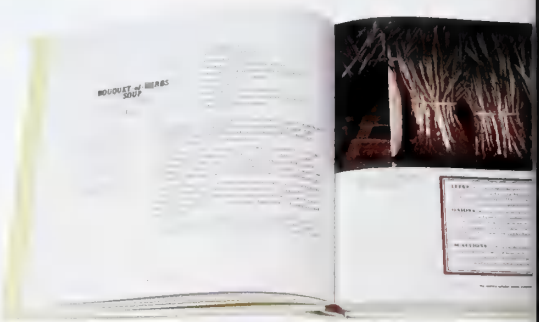




Entertaining Diversions

• Preston Bailey knows how to throw a party. When the event planner was asked to design the backdrop for Melissa Rivers's wedding, he transformed a chandeliered space into a starlit, snow-covered forest straight out of *Dr. Zhivago*. For his tips on how to stage your own fabulous fêtes, check out **Preston Bailey's Design for Entertaining** (Bulfinch, $45). • Score some stylistic points at your holiday get-togethers with **Cocktail Parties with a Twist** (Stewart, Tabori & Chang, $30), in which authors Alexandra and Eliot Angle (principals in Los Angeles–based catering and design company Aqua Vitae) serve up cassis cocktails and pork-and-veal pâté instead of eggnog and cheese logs. • To keep frigid winter chills at bay, crack open Lois Anne Rothert's **The Soups of France** (Chronicle, $50) for warm, fortifying concoctions like cabbage and Roquefort soup from Auvergne or fisherman's soup from Breton. • In **Jeremiah Tower Cooks** (Stewart, Tabori & Chang, $35), the two-time James Be Award winner and father of Californ cuisine tackles everything from culin language—he prefers cream to *crèm* blue to *bleu*—to the proper way to serve foie gras (never h to recipes ranging fro oyster soup with cavia fried green tomatoes. Printed on extra-thick paper, it will w stand even the messiest of che

(Continued on pag





NEW CULTURAL cons

Who are your favorites?



from top: Jack Black, Jonathan Adler, Alicia Keys, Hans Ulrich Obrist, Rick Owens, Mary-Louise Parker, Susan Sontag

We asked and you responded by the tens of thousands. In eight categories, you looked at the most exciting emerging talent and told us who you thought would be setting the cultural agenda in the years to come. Lincoln is pleased to present the results of the New Cultural Icons poll, which ran in our special magazine supplement last summer. We think you'll agree that these individuals and their work exemplify the values which we have identified as intrinsic: talent, dedication, strength of commitment, and willingness to push beyond established limits.

Join us for a look at a group that travels with style, class and commitment.

There are those who travel. And those who travel well.

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THE winners

FILM
JACK BLACK

He defines the term "Scene Stealer." When Jack Black's on the screen, you just can't possibly look anywhere else. He explodes with personality, charisma, strength of character. You'd call him the quintessential character actor, but he proved, in last year's outrageous *Shallow Hal*, that he can carry a film like any traditional leading man. His roots are in the theater, but it's on film that he's made his rather impressive mark. Rent *Bob Roberts*, *High Fidelity*, *Enemy of the State*, or *Jesus' Son*, and see if you're not blown away. Or better yet, attend a concert by the rock band *Tenacious D* and watch Jack sing and play lead guitar.

DESIGN
JONATHAN ADLER

Jonathan's love of clay began at summer camp at age 12. Within a year, he had his own wheel and kiln and was "throwing" pots in his parents' basement. After detours studying semiotics at Brown (and being told by a teacher to drop pottery and take up law) and working at a talent agency, he got his big break when Barney's agreed to sell some of his work. Eight years later, he has three shops in New York selling his own lighting, dinnerware, pottery, and textiles. From his manifesto: "We believe in fuchsia. We believe in the innate chicness of red with brown. We believe minimalism is a bummer."

MUSIC
ALICIA KEYS

Her debut album Songs in A Minor went five for five at the 2002 Grammy awards and won four Billboard awards. She writes her own music and accompanies herself on the piano. She's strikingly beautiful. And she just graduated from high school. So perhaps Alicia Keys can be forgiven for putting off Columbia University for the time being. Her soulful music with its breathtakingly original vocals and R&B riffs is on a roll and her legion of fans can't wait to hear what's next.

ART
HANS GISSINGER

A citizen of the world, Hans began his career—and his life—in Zürich, established himself in Paris and Barcelona, and has been working in the US since 1994. His first major series of photographs was of the Vaucluse region in France. That began a lifelong fascination with photographing food and other products of the earth which culminated in two landmark books of photography: *Le Conversation*, in conjunction with Joël and Marc Meneau, and *Salami*, an astonishingly beautiful [illegible] with Italian food. He is at the forefront of those artists who move easily and effortlessly between the commercial and the [illegible]. In his own words: "My whole life, I've been [illegible] I've never specialized."

LITERATURE
ZADIE SMITH

Sometimes one runaway best-seller can make all the differe Zadie's ecstatically received debut novel, *White Teeth*, announced the arrival of a formidable and ferocious talent. Addressing race, gender, culture, and the burdens of histor the book felt like the work of an assured, mature artist and at 24, that's exactly what she is. Her eagerly awaited follow *Autograph Man*, promises to be an equally dazzling, deep a funny tour of modernity.

FASHION
RICK OWENS

Los Angeles-based Rick had planned to make his East C fashion debut at the New York fashion show, a year ago September. Those shows were cancelled of course and N York did not get to see his work until earlier this year. An reaction was overwhelming. His extraordinary technical s allowed him to build an incredible variety of effects out o a purposefully muted selection of greys, whites and blac His vision combines classical tailoring and innovative us of fabric in swells and drapes. No wonder he's a favorite cutting-edge style mavens like Madonna and Courtney L

THEATER
MARY-LOUISE PARKER

Familiar to culture lovers around the world for her Emmy nominated role as Josh Lyman's girlfriend Amy Gardner on The West Wing, and for her roles in Boys on the Side and Fried Green Tomatoes, Mary-Louise has segued seam from stage to big screen to small screen, but her heart ha always clearly been in the theater. In 2001 she won a Tony award for her role in the Pulitzer Prize-winning drama Pr a play that she had helped nurture from its earliest incarna into a Broadway smash. Next up, the leading female role in the HBO adaptation of another Pulitzer-winning play, Angels in America.

FOOD
SUSAN SPICER

In an industry dominated by men, Susan Spicer is more than an anomaly; she's a phenomenon. Not only has sh become one of the most talked-about chefs in the count she has made her mark in the nation's most traditional food capital: New Orleans. Good upbringing helped: "I never felt there was anything I couldn't do because I was a woman. It just wasn't a factor." Apparently not since sh recently won the James Beard Foundation's Best Chef Av Next up: a new restaurant, Cobalt, that will focus on regional American cuisine.



bove: our very own icon, photographer **Hans Gissinger**, has created an artistic interpretation of the eight poll winners' work. Our goal: the image of an archeological site, wherein you might find these cultural treasures displayed for future generations. rom left: 1. Fashion/Rick Owens; 2. Design/Jonathan Adler; 3. Literature/Zadie Smith; 4. Film/Jack Black; 5. Food/Susan Spicer; . Theater/Mary Louise Parker; 7. Music/Alicia Keys; 8: Art/Hans Gissinger; 9: The Lincoln LS Grill.

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 (Continued from page 48)



An Independent Woman

When Californian Thérèse Bonney moved to Paris in 1919, she was blazing a trail. "She always said hers was a life of firsts," says Lisa Schlansker Kolosek, author of **The Invention of Chic** (Thames & Hudson, $45), which follows the little-known Bonney's prolific photojournalism career. After completing her Ph.D. at the Sorbonne—she was the fourth woman and tenth American to do so—Bonney founded her own photographic press service and began documenting interiors, street scenes, and even window displays, which she sold to publications around the world. "She was an important conduit of information on modern European design for America," adds Kolosek, who compiled images including the bright signage of the Au Printemps department store and tea services designed by Jean Puiforcat. "She captured the city in a way that styled photos didn't. Hers was the Paris of the street and of the everyday—what a Parisian actually saw. Her work is vitally important to the study of decorative arts and design."

Kolosek, who discovered Bonney's photographs in the Cooper-Hewitt, National Design Museum's archives while working on her master's degree, attributes Bonney's obscurity to her sometimes volatile character. "She was bold and tough, a shrewd businessperson who didn't care what people thought, and she burned a lot of bridges over the years. I think people didn't want to celebrate or talk about her life. But her name should be added to the list of Americans living in Paris then—Hemingway, Fitzgerald, Stein—that we hear about so often."

The Home Front

The comprehensive **Stone Houses** (Abrams, $60) studies its subject from pre-Columbian cliff dwellings, like



Mesa Verde in Colorado, to the contemporary architecture of Dreamer + Phillips on Long Island, along with early- and mid-20th-century projects by Charles Greene and Frank Lloyd Wright. ▪ Filled with photos of tropical loggias tiled in patinated stone, **Casa Yucatan** (Gibbs Smith, $40) captures the essence of an aesthetic particular to the Mexican peninsula. ▪ Flemish bonding and other building techniques brought by Dutch settlers to the New World are beautifully articulated in **Dutch Colonial Homes in America** (Rizzoli, $60). ▪ Nothing could be more quintessentially American than the farmhouse, and **American Farmhouses** (Simon & Schuster, $35) explores the genre in depth, using examples from across the country. ▪ Artist Chuck Fischer offers an armchair tour of Vizcaya, Winterthur, Monticello, and other prominent residences in **Great American Houses and Gardens** (Universe, $40). His pop-up book, a medium most people associate with kindergarten, is anything but juvenile.



Planter's Punch

▪ **The Botanical Garden** (Firefly, $75) is a beautifully illustrated two-volume reference guide, brimming

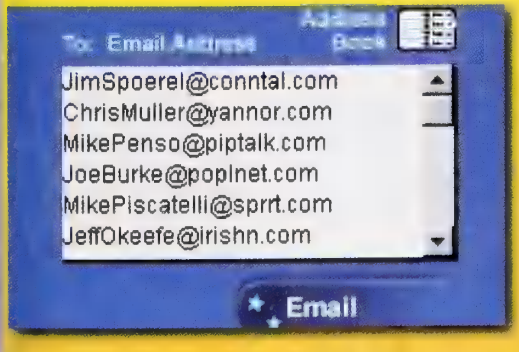


with information on plant origins, growing seasons, and identifying characteristics. Gardens with plentiful daylight and little water are featured in author Jan Smithen's **Sun Drenched Gardens** (Abrams, $40), which is chock-full of pollarded plane trees, shady arbors, and vines that hug houses to keep them cool, plus artful and surprisingly colorful plantings of drought-resistant succulents like echeverias, book aloe, and dwarf jade. ▪

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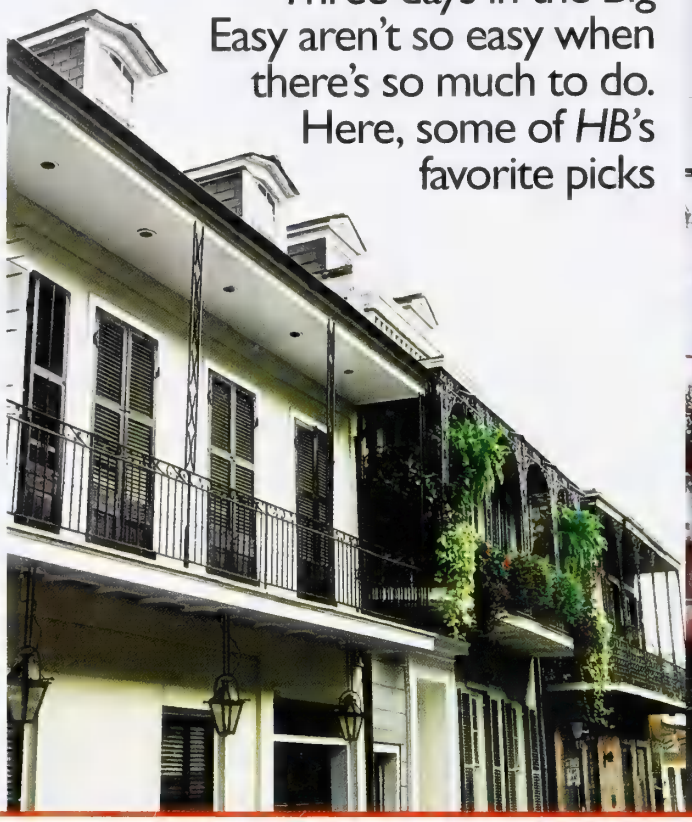
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Writer and Producer **Kendell Crons**
Photographer **Buff Strick**

New Orleans

Three days in the Big Easy aren't so easy when there's so much to do. Here, some of *HB*'s favorite picks











Top: The good times continue to roll in New Orleans. Above: Entrepreneur Jane Scott Hodges puts her stamp on style.

THE LINEN LADY

Who put a nickel in Jane Scott Hodges She makes the Energizer Bunny look lik a laggard. One shockingly chilly nigh adorable, vivacious Jane Scott and he husband, Philip, take me to dinner Eleven 79 (504-299-1179), the kind c place that's located under a highway ove pass but serves dishes like corn cakes wit caviar and crème fraîche. "New Orlean is so steeped in antiques and family," say Jane Scott, a Lexington, Kentucky, nativ who moved to New Orleans to study a Tulane and never left. "It's important t keep heirlooms alive." Jane Scott's doin her part with her company, Leontin Linens (800-876-4799), which makes cus tom hand-monogrammed linens of suc sumptuous quality they make Betsy Ros seem like anybody's granny.



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A TALE OF TWO STREETS

Most people in the French Quarter shop Royal Street, but I prefer Chartres, especially at its sleepier eastern end. At Soniat House Antiques (504-212-0200), I chat with urbane proprietor Rodney Smith, who runs the adjacent Soniat House hotel (800-544-8808). "I only buy what I like," he says of his frequent European shopping excursions, while I swoon over a Swedish Louis XVI–style canapé. "New Orleans doesn't have as much stuff as New York, but we have just as much style."

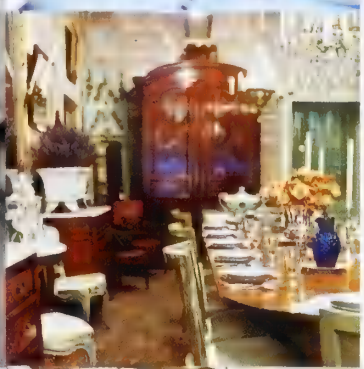












Next I stop in at Patrick Dunne's divine Lucullus (504-528-9620), a culinary-antiques store, where manager Kerry Moody gives me a lesson in the proper way to serve absinthe. But who needs a wormwood buzz with so much dazzling silver in sight? Lucullus has another branch on Magazine Street (504-894-0500), a thoroughfare that seems to stretch the entire length of the Mississippi (wear decent walking shoes, or just get over yourself and hop on the bus).

Top: Rodney Smith and associate Juliette Bishop of Soniat House Antiques. Left: A culinary's delight at Patrick Dunne's Lucullus.

I love Bush Antiques (504-581-3518), which has been on the street for 30 years, and Empire Antiques (504-897-0252), but my favorite shop on Magazine is Karla Katz (504-897-0061). When I pop in she's in the midst of a $3,500 sale, so I linger over her mostly French stock of mirrors and [illegible], red-painted corner cabinets, [illegible] my white pâté pots. Before I know [illegible] fantasizing about taking the entire lo[illegible] with me, including her cute pug, I

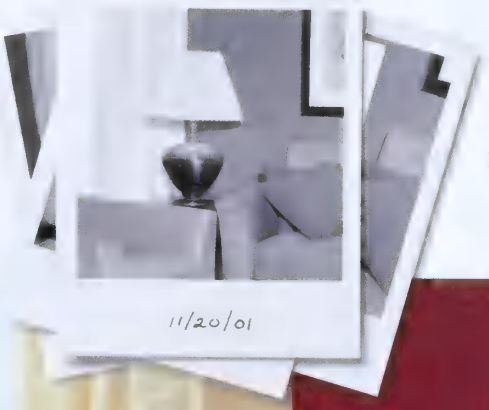






Karl[illegible] sumptuous [illegible] pug Bud, at her [illegible]azine Street.

My remodeling needed a finishing touch. Asked an expert in an orange apron for advice.



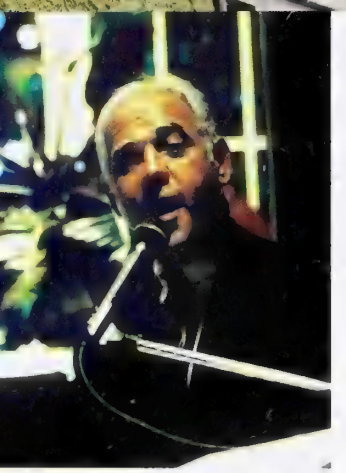
She showed me the light.











WEE HOURS

One dark night, I meet savvy local scribe Mimi Read for dinner at Peristyle (504-593-9535), t enduringly popular French Quarter restaurant on the corner of Dumaine and danger. Over redf and Louisiana crab, we discuss crime, education, and the insidious way New Orleans gets hooks in people. After a drive through the slightly sinister Bywater neighborhood, we he uptown to hear her friend Philip Melancon play piano at the Bayou Bar at the Pontchartrain Ho (504-524-0581), a faded landmark on St. Charles Avenue. In one corner, there's a raucous group patrons dressed like characters in a dinner-theater whodunit, while on the mingy dance floo sweet elderly couple takes a romantic spin. I ask Melancon to sing "Lush Life," and he compl with a stinging, eccentric rendition. In the cab back to the hotel, the driver talks my ear off ab the city's antiques trade. His family's in the business.

BRANDON THE BUTLER

If you've got to try everything once in life, why not butler service? It comes with the bill at the refined Maison Orleans hotel (504-670-2900), where decor and attention to detail are nonpareil. Truth be told, I could have worked harder to put my exceptionally professional butler, Brandon Voss, to the test, but that would have cramped my sense of Big Easy adventure. After a long day of shopping, though, it sure was nice to curl up in the hotel's well-appointed library, where Brandon poured me a Maker's Mark on the rocks in a sparkling lead-crystal tumbler. ●



Top to bottom: [illegible] Peristyle. Philip [illegible] the ivories at Bayou [illegible] Voss and a bedroom [illegible] Maison Orleans.







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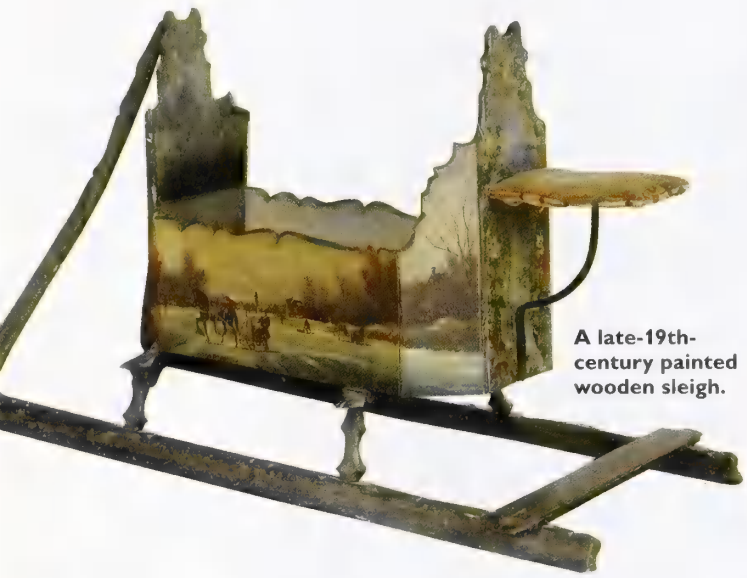


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he said, **he said**

Boughs of History

The roots of Christmas run deep



A late-19th-century painted wooden sleigh.



Fragile glass ornaments, sparkling tinsel, and jewel-toned lights enrobing the branches of a freshly cut pine: these all describe today's Christmas tree. But where did all that stuff come from?

Leslie Keno: This sleigh and assembly of ornaments [page 60] are part of a wonderful collection of Christmas memorabilia and decorations owned by good friends in New England.

Leigh Keno: To see their collection, most of which is on display year-round in a room above a carriage house, is like stepping through time into Christmas Past.

Leslie: The late-19th-century wooden sleigh is European in design and diminutive in size. Approximately four feet long, it was a special winter vehicle for a Victorian child. I imagine that as horse-drawn sleigh rides went out of fashion, sleighs such as this one became a favorite nonmobile Christmastime decoration.

Leigh: It retains the majority of its old, if not original, painted decoration. The [illegible] panel depicts a whimsical snow scene of [illegible] riders along a frosty river, recalling the days when the local water route, once froz over, provided an alternate path between town and count side. Rough snow-covered roads were often impassable horse and carriage.

Leslie: Of the hundreds of ornaments in the collection, ea one is more beautiful than the next. A few examples rea stand out.

Leigh: One of the earliest kinds of glass ornaments is kno as a "grape cluster" *kugel*. German tradition held that *kugels* essentially globular glass balls—protected houses against e spirits. By the 1870s, there were dozens of small glassblowi workshops in Europe, although the majority of ornamer were made in Lauscha, a small town in Germany's Thuringi Mountains.

Leslie: Since the majority of people in the 19th century h only a few glass ornaments, if any, most decorations we either edible sweets and nuts or objects handmade from rea ily available materials such as paper, tin, wax, fabric, a wood. Our family still hangs a piece of chocolate candy our tree; our grandparents made it for our dad when he w born, in 1930! Talk about a tooth-breaker!

Leigh: Tinsel-adorned ornaments, such as glass-ball-an wreath types, were also a popular 19th-century decoration. the late 1800s, a Prussian-born entrepreneur, Bernard Wil sen, imported a German tinsel-making machine to Phi delphia and began to produce commercially made tin ornaments. Their popularity continued well into the 192

Leslie: After World War I, spun-glass ornaments became t rage. This light, whimsical example is composed of thin gl threads most likely manufactured by German glassblowers Lauscha. Chromolithographs, as seen here in the form of

Written by **Leslie Keno** Photographer **Nina Bramhall** Portrait **Lizzie Himmel**

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an angel, were used in conjunction with the spun-glass circles to create some o most endearing of all tree decorations.

Leigh: These ornaments not only provide a fascinating look at changing aesthe but also chronicle the advances in technology from the Victorian era into the century. For example, by the 1920s, colorful celluloid-paned lanterns that once candles to a tree branch could be inserted over a ball-and-socket strand of ele lights. The effect of the softly colored light, be it from candle or bulb, was essent the same.

Leslie: The politics of war even played a role in the ornament industry, shiftin manufacturing hub from Europe to Japan and the United States in the 1930s. W Hitler invaded Czechoslovakia, leading to the British Blockade of 1939, the imp tion of Thuringian glass ornaments into America ceased.

Leigh: Fortunately, American ingenuity brought together a partnership that kep ornament industry alive. The Corning Glass Company of New York, employin machines it used to make lightbulbs, produced clear glass balls that were shipped to the Shiny Brite Company in New Jersey for coloring.

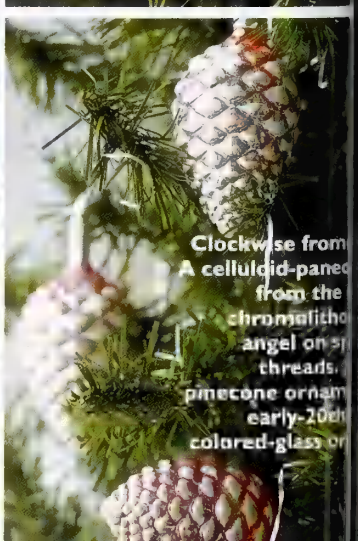
Leslie: Japanese pinecone ornaments were a desirable alternative to the German eties during the mid- to late 1930s; when European glass became unavailable Japanese stepped up their glass production, exporting numerous decoratio America. This, of course, ended after the attack on Pearl Harbor in 1941. Bu ornament industry found other ways to thrive, and has always done so.

Leigh: It's refreshing to know that whatever state the world is in, the holiday s triumphs over adversity. ●









Clockwise from
A celluloid-pane
from the
chromolitho
angel on
threads,
pinecone ornam
early-20th
colored-glass or

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9to5







Clockwise from far left: Elizabeth Locke framed an inexpensive fab remnant and covered the sofa in Timney Fowler stripe. Locke wo the phone. The sphinx on the bathroom floor was stenciled. F more details, see Resources.

Black Magic

Forget fancy furnishings—jewelry designer Elizabeth Locke created a stellar workplace using stencils and paint

All jewelry designer Elizabeth Locke needed to complete the decoration of her Boyce, Virginia, offices was a coat or two of paint. But hers was no ordinary paint job. From the sphinxes on the bathroom floor to the Greek-key borders along the wall, almost everything in the 2,500-square-foot space was done with black paint and stencils. After knocking down interior walls and ripping out the "grottiest-looking linoleum floor you've ever seen," Locke asked decorative painter Michael Niklaus to transform the workplace into a sophisticated headquarters. Since most of Locke's renovation budget was spent on the lower level, where her retail jewelry shop is located, the funds for refurbishing the upstairs offices were limited. "When we got to the second floor, I said, 'Mike, we ran out of money,'" Locke recalls. "It's fun to do something on an extreme budget, because you're forced to be creative."

Thanks to Niklaus's ingenuity and the Stencil Library in England, the results look anything but cheap. "When I think of stencils, I think of cutesy little bunnies in a nursery, which I [illegible]," says Locke. "But I had never seen stencils done in a sophisticated way, and [illegible] discovered these, I became completely enamored. I call the detail on my offi[illegible] wainscoting. It's totally bogus, but I love it."

LOCKE BOX

- **Invest in a few key eleme** Locke bought antique chande and covered an early-19th-ce American sofa in a Timney Fo stripe—and scrimp elsewher "Splurge on a couple of thing people will notice," says Lock "and you can get away with cutting some corners."
- **Be creative with storage solutions.** Packing materials to ship Locke's jewelry are st in fabric-covered boxes. "I fo a manufacturer in Italy that makes custom wood boxes," Locke. "Then Michael stencil on a content label."
- **Use local craftsmen and sources.** "I looked into roma shades, and the quote I got from a New York–based win specialist was $11,000!" says Locke. "So I bought stage-set cotton muslin and had an are seamstress make them for almost nothing." ●

Writ[illegible]a Photographer **Carlos Emilio** Producer **Senga Mortimer**

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Writer **Christine Pitt**
Photographer **Tara Stria**
Producer **Elaine Wrightm**

Lighten Up!

Designers Christina Sullivan and Susan Bednar hit the heights of sophistication in a Manhattan aerie



The low lines of the sofa and lamps don't get in the way of the view.

An L-shaped sofa offers a lot of seating in a compact form and subtly differentiates living and dining areas.

Andrée Putman's Sitting on a Cloud chair is covered in durable, stain-resistant Perennials awning material.

A sleek cei soffit holds recessed h lights, whic provide bo overall and directed lig as needed.

Sullivan an Bednar dit the dowdy draperies f luxurious i Ultrasuede banded wit mustard ye and navy st which echo big, bold lir of the wind mullions. F more dram effect, the designers t the curtain the way to floor.

A solar scr diffuses sun without ma the view.

The design had their c toddler in when they the corner Saarinen co table.

The custon made rug's dark navy center stan up to spills.



The wraparound windows were shrouded with heavy curtains. A clunky radia cover bumped right into the love seat, which was way too small for the roo Designers Christina Sullivan and Susan Bednar of Tocar knew immediately t they wanted to let in the light and streamline the furniture in their client's living room. you're lucky enough to live on the 23rd floor of a Manhattan high-rise, you have to be able see the view," says Sullivan. The Mondrianesque pattern of the window mullions is t strongest architectural element in the room, so the designers riffed on the artist's bold strok and primary colors to create their own graphically sophisticated scheme. Modernist class like th Eero Saarinen coffee table and the Warren Platner dining table continue the f fully integrating a space used for both dining and lounging. ●



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Gardener's Eden

What to give the gardener who has everything? A gift-boxed shovel is like a new vacuum cleaner—practical, but hardly thrilling. This holiday, thrill someone

Make Something

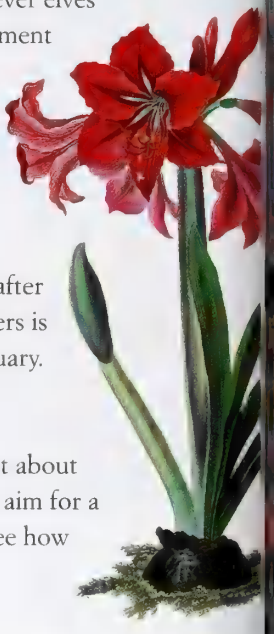
Everyone loves creative gifts, which can be shockingly simple, like an assortment of clay pots colored in shades of blue, a craft-store birdhouse decorated with hot-glued pinecones, or plain cement planters painted to look antique or jazzed up with polka dots. Even an ordinary cement bird-bath looks pretty special when decorated in old-fashioned Arts and Crafts greens, browns, and rusty reds. For a more extravagant gift, commission a landscape painter or photographer to capture a scene from the recipient's garden (local art centers can recommend someone in your price range).

Furniture

Every garden needs a comfortable chair, table, or bench. One year my husband made me a gorgeous slate-topped wrought-iron dining table, but non-blacksmiths can easily find similar pieces in antiques stores and at auction. All you have to do is spring for some really comfy chairs and cushions. It doesn't even matter if the chairs are different styles, as long as the paint and cushion fabric matches. Wooden furniture also makes a great gift, but insist on plantation-harvested teak. One of my favorite gifts is my teak double chaise with backs that tip independently so that one person can read upright while the other naps horizontally. The chaise can stay outside all winter, but we roll it inside and use it as a futon bed for guests during the holidays.

Plants

Giving a live plant is like giving a kitten or puppy, so be sure that your giftee plans to spend the winter at home before you traipse over with that potted azalea in full bloom. A more practical option is a gift certificate from a mail-order nursery. Whose cutting garden can't use more irises or peonies or species tulips? Large nurseries will also help you select specific plants as gifts—and their clever elves will deliver them at the exact moment when the plants need to go into the ground. If you are especially thoughtful, you'll be there to do the work yourself!



To Do

Pot up some amaryllis to bloom after the holidays—a big blast of flowers is a balm for the dark days of February.

Payoff

This New Year's, resolve to forget about having a perfect garden. Instead, aim for a perfectly imperfect garden and see how much more fun you have. ■



Q. How much water and light do jade plants need, and what kind of soil do they require?

Mrs. O. S. Paspalas
Bronx, New York

A. Jade plants like a sunny window, fairly dry conditions, and slightly sandy soil (one handful potting sand to two handfuls potting soil). A friend of mine has a thriving jade plant, now about a yard around, that started as a one-leafed baby.

...your ... to ht...mail@hearst.com or mail them to Garden Goddess, *House Beautiful*, ...0 ...dway, 9th flo... New York, NY 10019. For more details, see Resources.



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HB Entertains

Carolyne Roehm's regionally specific holiday tableaux are universally easy

America has always been about diversity, not only in its people, but in its climates, traditions, and cuisines. At holiday time, why not celebrate what's unique to your region? I'm not the only one who has trouble with the sight of Santa in a red velvet suit, driving reindeer and sleigh under the dazzling sun against a backdrop of swaying palm trees. That suit may be an irreplaceable icon, but it doesn't hurt to personalize your celebrations on the home front. Take Colonial Williamsburg as your inspiration. Fruits, nuts, and vegetation are easily worked into pyramids, cones, balls, circles, and squares, all as appropriate today as they were 300 years ago. These natural shapes have outlasted the gooey sentimentality of Victorian America as well as the 20th-century penchant for blinking lights and rock 'n' roll Santas. >



is northern table ting is as fresh as orest, redolent of e trees and snow.

Writer and Producer **Carolyne Roehm** Photographer **José Picayo**

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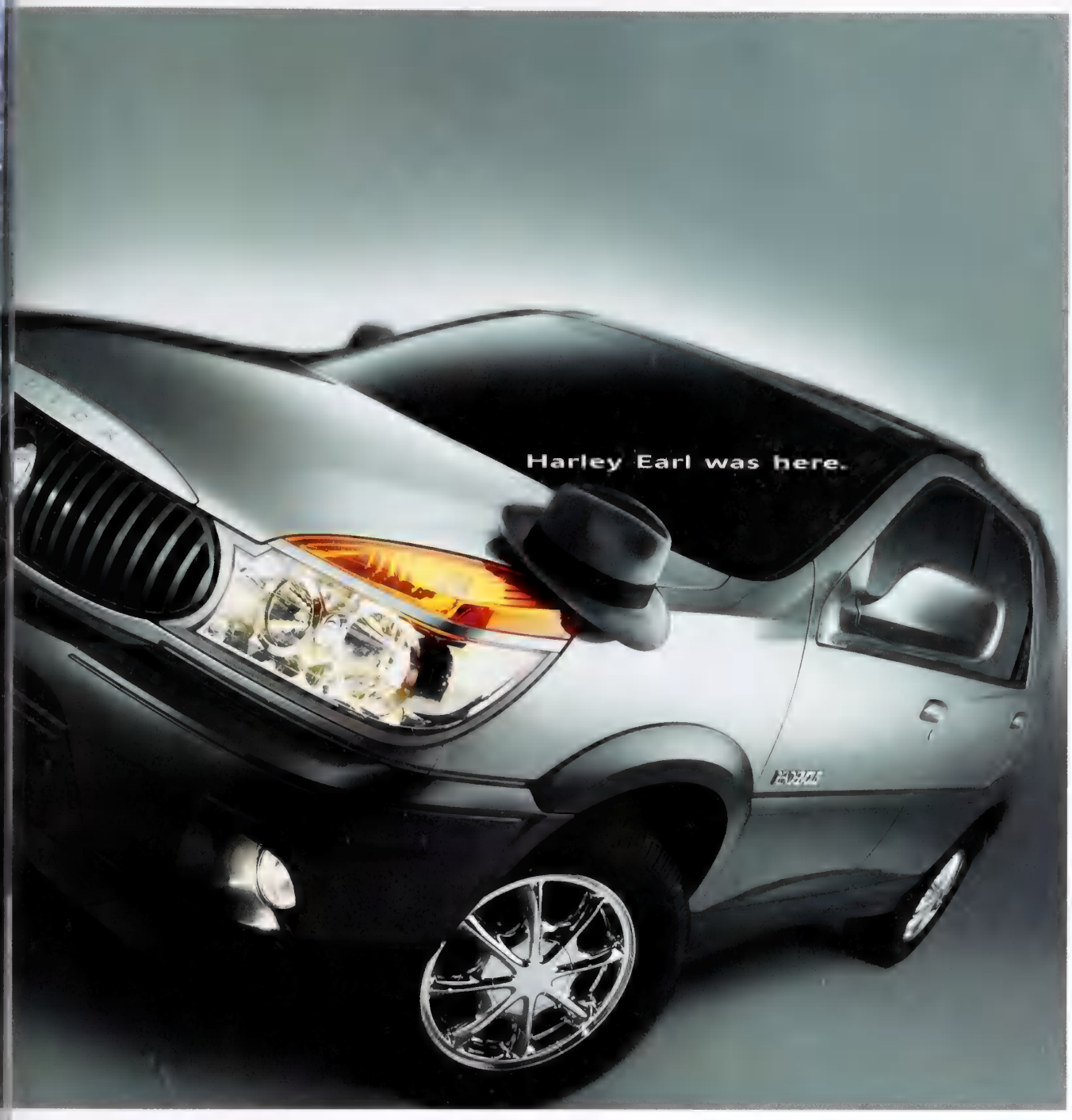


the north

Pine forests and glistening snow inspir a simple and affordable table setting

ROEHM'S RULES

- The scheme: Green and white with brown accents, such as pinecones, to approximate a wintry setting. Centerpiece fruits are sprayed with white paint and then flocked with fake snow; they share the compote with snow-sprayed greens and pinecones.
- The settings: Green stemware and a green cotton velveteen tablecloth, snowy white napkins, and green and white 18th-century coral-motif dishes from Bardith Ltd. (see preceding page) create this winter wonderland table. Ellen Weldon made menu and note card paper using pressed greens, further articulating the table's theme.
- The ingredients: Seckel pears, grapes, apples, crabapples, limes, pinecones, wooden or metal pi for pinecones, evergreen bough Oasis, floral clay, floral tape, wh paint, white spray snow.
- The process: Spray fruit with white spray paint and let dry. Spray painted dried fruit, evergreen boughs, and pinecones with spray snow and let dry. Fit a chunk of Oasis into a compot and affix with floral tape and clay as necessary to secure to bowl. Arrange sprayed greens around perimeter of compote and pile fruits in center, using floral clay to anchor them. Put metal or wooden picks in pinecones and affix them to Oa core, interspersing them throug out centerpiece.



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the south

Put some zest into your holiday table setting with a dash of citrus



ROEHM'S RULES

- The scheme: Topiaries of kumquats and lemon leaves are nestled into a pair of Choisy blue-and-white cachepots. Holiday tradition is still evident, but this arrangement pays homage to a warmer climate at the same time.
- The settings: A sea of white linens and blue-and-white early-19th-century Cornflower dishes, accompanied by individual wine carafes that complement the simple lines of the glassware. Ellen Wa[illegible] theme was [illegible] ations adorned [illegible]
- The [illegible]

lemons and lemon leaves, limes, dried sheet moss, spray adhesive, glue, Styrofoam balls, floral wire, floral stakes or straight branches.

- The process: Spray Styrofoam balls with adhesive and cover with moss. Poke a hole in each ball, push in stake or branch (with a little glue to secure it), and let dry. Insert wire into kumquats and affix kumquats to ball, gluing in lemon leaves for an accent. Anchor topiaries in smaller moss-covered Styrofoam balls and place in cachepots. Follow similar procedure for a centerpiece of stacked limes and lemons.





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the east

Salute our nation's history with an evocative palette of red, white, and gold



ROEHM'S RULES

- The scheme: The history of our nation is engraved in the battlefields, stone walls, and old clapboard churches in the oldest Eastern Seaboard cities. Ties to Europe and Great Britain are strongest in this part of the country and call for a more formal holiday table.
- The settings: Red damask, white porcelain, and glimmering gold accent pieces set the stage for baskets of red grapes, apples, and plums. Small bouquets of red spray roses adorn each place setting, adding a [illegible]ish. The formality of this table dictates a more serious invitation, place card, and menu, all of which are deep red with rich, baroque gold script.
- The ingredients: Red grapes, Red Delicious apples, red plums, floral clay, red roses, string.
- The process: Pile fruit attractively in containers of your choice and use floral clay to hold them together. (The grapes should drape over the side of your containers.) Make small nosegays [illegible] of red spray roses and tie them with string; you will need to cut the stems rather short to keep them in a tight bouquet. >



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the west

Look to the nation's far reaches for exotic holiday inspiration



ROEHM'S RULES

- The scheme: The western part of the United States is so topographically diverse—desert, mountains, semitropics—that one only needs to look at its amazing produce for ideas. The pineapple, historically a symbol of hospitality, stars in this western tableau. Miniature pineapples flanking a larger one are planted in boxwood orbs [illegible] anchored in pretty baskets.
- The [illegible] the [illegible] of [illegible] create a [illegible] the [illegible] apple place cards and menus finish the look.
- The ingredients: Boxwood, Oasis, large and miniature pineapples, dried sheet moss, dowels or pencils, decorative baskets, plastic liners for baskets, scissors.
- The process: Line baskets with moss and put plastic liner inside each one. Fill liner with a piece of Oasis that has been soaked in water. Cut sprigs of boxwood and stick them into Oasis, creating a topiary form. Clip to shape. Insert dowel or pencil into bottom of each pineapple and then push them into Oasis.





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A gingerbread cutout for a cookie-decorating party.



A mug of hot chocolate is in the offing for a caroling party.



A split of bubbly adds effervescence to a New Year's fête.

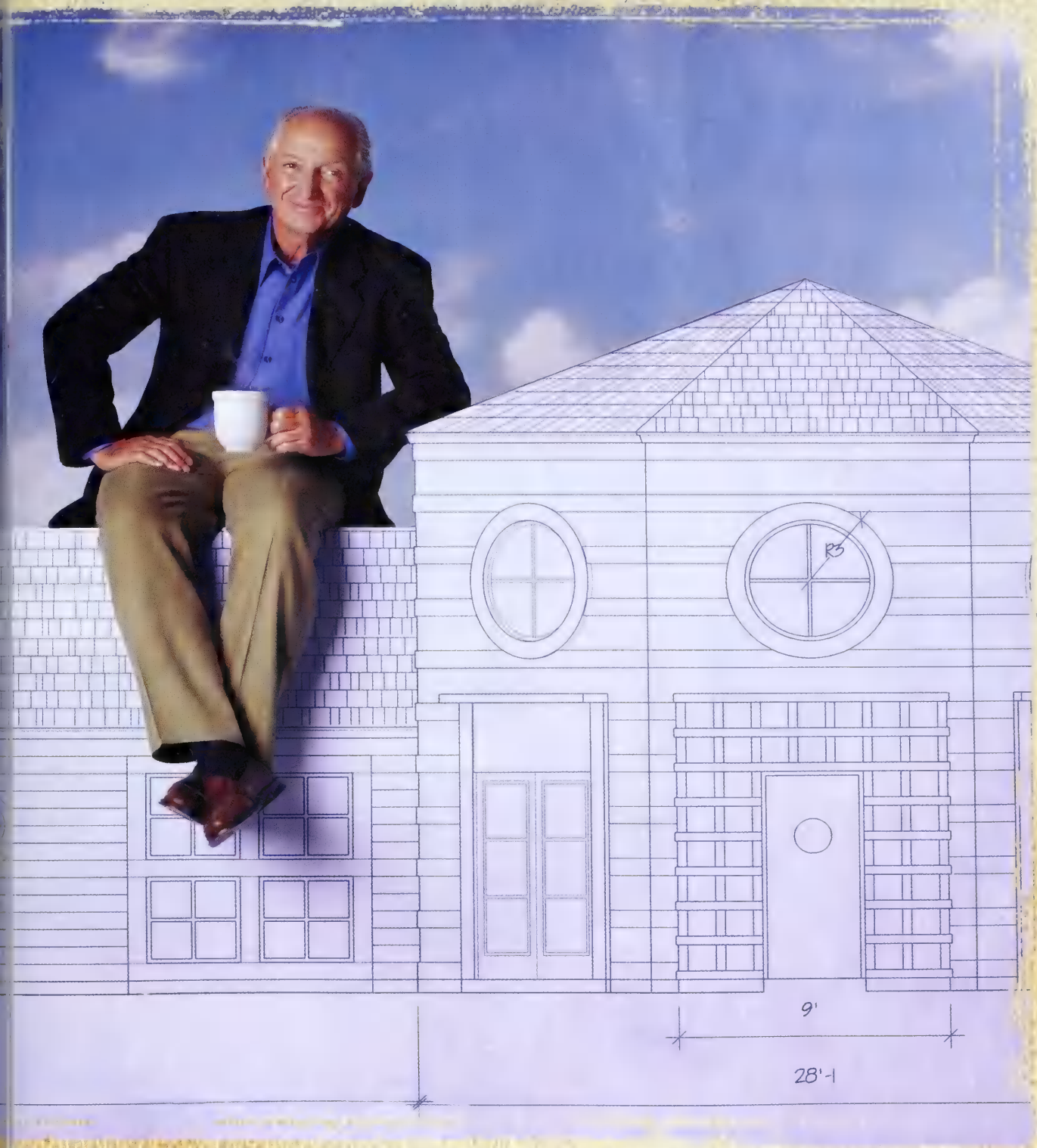


An ornament-as-invite is a sweet memento for the tree.

inviting ideas

Get your holiday parties off to a good start with these spirited, memorable invitations

- A creative invitation sets the tone for the whole party. We turned to the Real Card Company in Seattle for the fun images on this page.
- A cookie-cutout invitation to a cookie-decorating party is accompanied by a batch of appropriately sweet.
- Kick off a caroling party with a quaint mitten invitations and make sure guests have a thermos mug can be carried from home to home during the party, periodically filled with rich hot chocolate or coffee liqueur.
- Champagne suits any occasion, even *before* the party takes place.
- Three-dimensional invitations, like a frosted ornament nestled in a ring of greens, excite the imagination and can be sent through the mail in kraft paper boxes. ●



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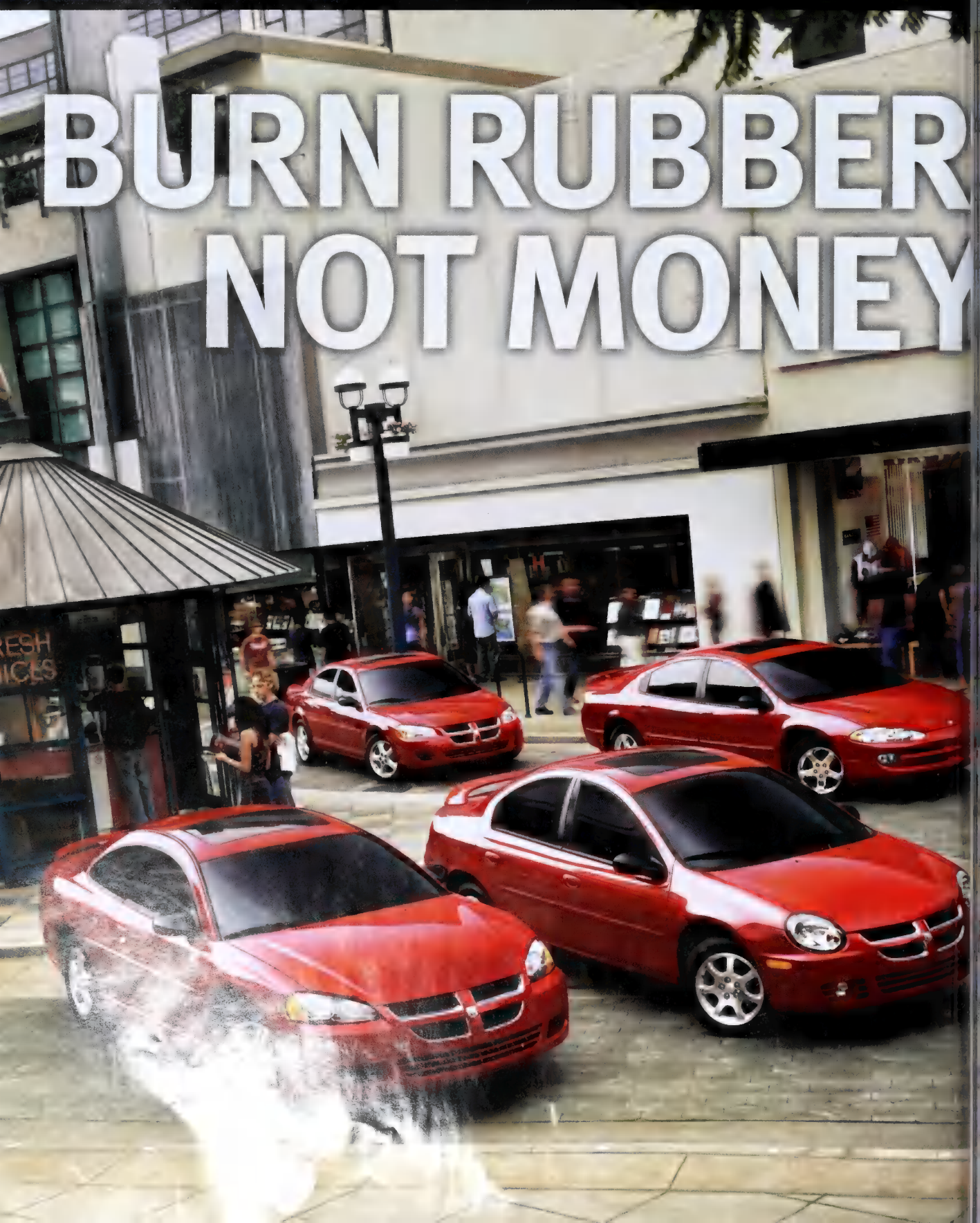
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GRAB LIFE BY THE HORNS

DODG

BURN RUBBER NOT MONEY



Come in from the cold: this month, House Beautiful *is warming up your winter by celebrating the season from east to west, north to south. A seriously urban New York apartment gets all gussied up for the holidays, while grand lairs in Virginia and New Orleans are dressed to the nines in everything that glitters, and then some. Die-hard snowbirds will have a field day with Adrienne Vittadini's sun-drenched Florida retreat, and the party hearty will faint for decorator Greg Jordan's dreamily easy tips on entertaining with style. And in case you think gardens are dead in winter, think again.*



Writer and Producer **Patrick Dunne**
Photographer **Tria Giovan**



This page: The house of decorator Hal Williamson and Dr. Dale LeBlanc, in the Garden District of New Orleans, is all decked out for a Creole Christmas celebration. The traditional Southern wreaths are made with magnolia leaves, pineapples, and apples. Facing Zoe Ehrlich, a family friend, sits in a gilded 19th-century French chair in the guest bedroom; the upholstery is an Aubusson tapestry.

A CREOLE CAROL



A New Orleans household keeps to the old Christmas tradition of réveillon



Pablo Casals once played the cello in this salon. A 19th-century porcelain punch bowl, from Hal Williamson's shop, rests on a French *bouillotte* table. The Louis XV daybed is covered in a green silk velvet. The inlaid satinwood piano dates from 1859.

The house sheltered governors, hosted Sa



New Orleans is not a land where sleighs and snowy frosts fashion the holiday landscape. All depends on the caprices of a Gulf forever breathing across coastal marshes, and late December is more likely smudged with mild fogs and mere rumors of chill. In the ancient gardens that cushion the city, palmettos stay lush through winter, and the leaves on the magnolias remain glossy green. Here there are more old houses than most places in America, houses small and large that have seen it all yet somehow survived by working their magic on successive owners. Such unchanging elements give this place its strange, compelling character, as do the tenacious customs brought by strong-willed people from Latin Europe and Africa, who kept to their colonial habits for generations. Though frugal, they were disposed to frivolity, and the good times have rolled through the town like the clay-colored river. Frances Trollope, a haughty English traveler who landed here one Christmas in the late 1820s, disapproved of this tendency and most other things she saw but marveled at the bright red peppers and oranges growing in midwinter.

A decade ago, when decorator Hal Williamson and Dr. Dale LeBlanc walked into the immense house they had just acquired in the Garden District, their first thought was, What have we done? A second idea followed so fast that they are sure it was coaxed by the house itself: What a great place for a party! Parties there would be, and as they discovered while learning the tangled history of the place, parties there had been. Today they hardly meet a person who does not cherish a particular memory of wonderful times spent in these rooms. Built in 1859 by a sociable

nhardt, lent Pablo Casals the music room



Williamso doesn't hesitate to use all his Vieux Par porcelain, with its brilliant g banding

Kentucky colonel devoted to entertainments, it was designed by Henry Howard, an Irish architect responsible for some of the area's most extravagant plantations and townhouses. Renowned for his sense of grand spaces and rich detail, he added something special: his arrangement of the main rooms allowed for an extraordinary flow of people. Whether "six or 600 guests, either works comfortably," says Williamson.

In fact, there are seldom so few and rarely so many at their soirées. The house, which billeted Union soldiers, sheltered ... mirrors, hosted Sarah Bernhardt, and lent ... a recital, accommodates almost ... kind of gathering. Since both Williamson and LeBlanc have large extended families a plenty of friends, Christmastime can be a crush. The are children sliding down banisters or staring hypno cally at the amazing tree, *grand-mères* and aunts catchi up on gossip, and tribes of happy guests roaming t house with seemingly inexhaustible diversions.

In New Orleans, Christmas is not the climax of a se son but the commencement. For the Creoles, it was occasion with an emphasis on family and religion, and most beloved celebration was réveillon, a midnight pa following Christmas Eve church services. Brilliant wi light and tables loaded with special dishes, houses every street rollicked into the early hours. While a f



This page: A pair of Louis XVI bergeres are part of a large set that furnishes the second drawing room. The Louis-Philippe looking glass is typical of the grand houses of old New Orleans. Facing page: A set of 19th-century Paris porcelain pots de creme.

presents were dispensed to the younger children, gift-giving among adults was usually reserved for New Year's, another important fête. Six days later is Twelfth Night, or Epiphany, with more parties and unique traditions marking the beginning of the carnival season, which typically lasts from four to eight weeks, depending on the vernal equinox. In a city alert to moon-ruled tides and celebrations determined by the sun, it's not surprising that its festivals are profoundly emblematic.

Williamson takes what he calls a "sensible" approach to decorating the house for Christmas. While he confesses to borrowing a few things from his French Quarter shop, Williamson Designs, to spruce up the party decorations, generally he uses what is at hand, and what is at hand is nothing less than spectacular. Pine Christmas trees and boughs did not become fashionable until quite late in New Orleans. Williamson uses these but also chooses garlands of magnolia leaves, as well as native sumac and ivy. The side garden provides plenty of camellias and sometimes even a few late roses, too. As elsewhere in America, poinsettias are an irresistible touch. When first introduced more than a century ago, they became a great favorite here, but their fragility made them undependable. In the 19th century it was not uncommon to order as a substitute expensive beaded flowers from Paris for decoration. Williamson prefers the home grown poinsettias but wistfully speculates on what effects those crystal bouquets must have had in a candlelit room. However, he doesn't hesitate to use all of his Vieux Paris porcelain, with its brilliant gold banding, and beautifully polished old silver, which have long been favorites in Southern houses for the glittering touches they give a table.

Traditional foods evoke nostalgia and define



The main rooms allow for an extraordin



The 19th-century Louis XV cane-backed dining chairs are part of a set of 26. The blown-glass stemware is 19th-century French. The towering French dessert, *croquembouche*, is still a favorite in New Orleans during the holidays.

y of people, whether "six or 600 guests"



This page: A Brunschwig & Fils corn-motif wallpaper lines the magnificent winding staircase. Facing page: The gentleman's study is furnished in the [illegible] style. The [illegible] mounted [illegible] chair [illegible]



Williamson takes what he calls a "sensible" approach to decorating a house for Christmas

holidays. The réveillon in this house always includes traditional gumbos and *daube glacée,* roast turkeys and glazed hams. There are fresh coconut cakes from LeBlanc's grandmother, a monumental *croquembouche,* and special roasted pecans made from a recipe discovered at Williamson's family's plantation in Georgia. Eggnogs and punches swirl in big bowls. A great favorite is the homemade ice cream, which has remained part of New Orleans's winter holiday fare since the 19th century, when ice was expensive, perishable in heat, and therefore best employed during the cooler months.

At the end of the long evening, a sheepish glutton slips a few cakes into an ample pocket, and sleepy children are bundled up and gently placated during the long good-byes that take place on the deep-galleried porch. Final whispered Christmas wishes mingle with the faint rustling of ribbons tied to the famous old gate and fence. Neighbors finishing their own réveillon cross the street to exchange sleepy greetings. When the door finally closes behind the last guest, the hosts retreat to LeBlanc's study, where the infamously strong coffee of réveillon is exchanged for tall cups of hot chocolate. The night's festivities are relived, and, more important, last-minute strategies are laid for the Christmas lunch they will be serving only a few hours later. ●



Former fashion designer
Adrienne Vittadini launches a new
career on Florida's sultry west coast

SECOND



Right and below: Vittadini's "live-in" kitchen, which includes an adjoining sitting room, was designed for conversation. The dining chairs are from Flamant. A collection of delftware decorates the mantel.





The headboard on the Decoration Française bed is covered in a Nobilis fabric; the bed linens are by Frette. The Knole sofa is covered in a Rogers & Goffigon stripe. Linen curtain fabric is by Donghia. Opposite: The house's Palladio-inspired architecture, as viewed from the water.





amply outfitted with stately columns and galleries. Loggias, breezeways, and French doors take full advantage of the setting's abundant vistas and gulf breezes, further enhanced by an assortment of antique Anglo-Raj chairs. "Symmetry and elegant classical lines have always been my barometer," says Vittadini, who is especially proud of an adjacent guest cottage and the enormous "live-in kitchen."

Like the knitwear that made her reputation, Vittadini's rooms are both cozy and chic, characterized by a mix of furnishings that embraces the Louis XVI style as warmly as it does Art Deco, all unified by bolts of off-white linen. And, just as vibrant stripes were a Vittadini apparel signature, color punctuates her interiors, such as the delft china displayed above the fireplace in the sitting room and the carefully selected textiles and tapestries gathered during her travels in Morocco, Turkey, and India. In the library, an antique screen from Jaipur hangs behind a sofa covered in curry-colored linen; bright red accents turn up in the Moroccan carpet and the French coffee table's shiny lacquered top. The library's tawny palette flows into the outdoor living room, which is rigged with a stylish conversation pit swathed in weather-resistant cotton by Holly Hunt and strewn with cushions of bright red silk. With its view of the turquoise infinity pool, this is Vittadini's favorite part of the house. "You can't differentiate between the pool and the water beyond," she says. "I wanted that impact, that 'wow' effect. Interior design is more exciting than fashion, more substantial, more tangible. It's a thrilling experience." ●



"You ca differentiate between the pool



The sunken outdoor sitting room takes advantage of year-round balmy weather. The cushions are covered in fabric from Holly Hunt. The floor lamps are from Morocco. For more details, see Resources,

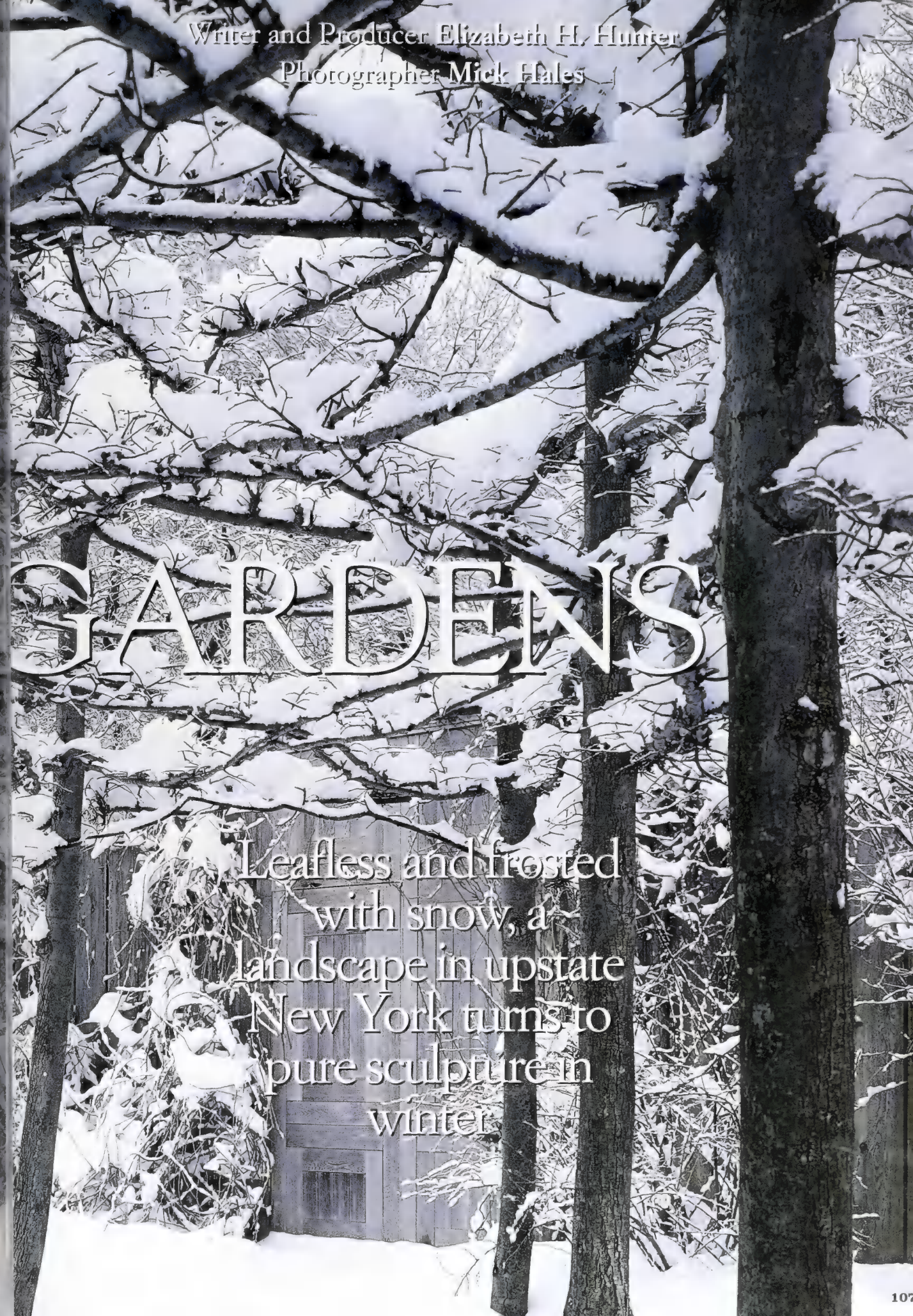
water beyond. I wanted that 'wow' effect"



STONECRO

The stables a
Stonecrop Garde
stand behind suppor
for peas and bean

Writer and Producer Elizabeth H. Hunter
Photographer Mick Hales



GARDENS

Leafless and frosted with snow, a landscape in upstate New York turns to pure sculpture in winter



The wisteria pavilion is surrounded by a [illegible] and moon windows.



In a winter garden, structure is everything.

An ugly fence that escapes notice in summer under a cover of leaf and flower will show all its flaws by December, whereas a cone-shaped spruce or a dramatic garden pavilion will stand out in splendor, especially when highlighted with snow. Stonecrop Gardens, located in the Hudson highlands 60 miles north of Manhattan, is rich in features, both natural and man-made, that look their best in winter. Snow emphasizes the mansard rooflines of the tool- and potting sheds; on a blanket of white, the pleached branches of a Littleleaf linden allée cast intricate shadows. In summer, the Asian-inspired design of the wisteria pavilion almost disappears under a luxuriant green draping of *Wisteria floribunda* and *Clematis* 'Mrs. Cholmondeley', only to reemerge as graphic as a woodcut after the vines have dropped their leaves.

"When the glass walls and roofs of the conservatory reflect the snow and frozen pond, the whole building becomes silvery gray," says architect Roger Bartels, who created the greenhouse with a profile similar to other buildings on the grounds. Stonecrop's owners, Frank and Anne Cabot, were inspired by the architecture and landscaping of centuries-old French tradition, and this aesthetic prevails down to the last rail. The Cabots are philanthropists and founders of the Garden Conservancy, a national organization that preserves endangered gardens; they also own another showplace landscape, Quatre Vents, in Charlevoix, above a bay on the St. Lawrence River in Quebec.

Bartels worked closely with Caroline Burgess, director of Stonecrop, who had long needed a greenhouse—or winter garden, as she calls it—where tender plants and tropicals from Stonecrop could be sheltered during the cold months. Burgess, an Englishwoman who trained at the famous Royal Botanic Gardens in Kew, knows the value of conservatories. "Kew has the greatest glass houses in the world," she says, "and I was sure it would make Stonecrop a more interesting place to grow plants from around the world, and especially the Southern Hemisphere." Inside, the Winter Garden is in its glory in January, February, and March, when plants from South Africa, South America, New Zealand, and Australia are in bloom. A booted visitor crunching across the snow can look in from the cold and be surprised by a riot of color.



Above: Alberta spruces, *Picea albertiana* 'Conica', punctuate the large Alpine bed. Below: The conservatory, or winter garden, which houses tropical plants, appears to float on the pond.





Above: A hay-and-burlap scarecrow is called Miss Gertrude Jekyll after the English garden designer. Below: A view of the pond from the wisteria pavilion.







Facing page: A *tuteur* in front of the toolshed supports vines. Above: Pleached Littleleaf lindens behind Miss Jekyll resemble a cat's cradle when leafless. Below: The large building in the background contains the potting shed, workshop, and offices. For more details, see Resources.




ALL THE

Writer **Michael Boodro**

Photographer **Fernando Bengoechea**

Producer **Elizabeth Mayhew**

Designer Markham Roberts turns a odern city partment nto a cozy family lair



Right: Electra Toub in her entry hall with daughter Allegra and son Christopher. The sconces are from John Rosselli; the antique Asian storage cabinet is from Mrs. MacDougall at Hinson. Facing page: The faux-tortoise mirror is by decorator Markham Roberts.

High style and holidays don't necessarily go together. Decorators and architects have learned to cope with everything from huge flat-screen TVs to high-tech climate controls, but how many can incorporate Santa Claus and mistletoe, strings of lights and gingerbread houses? Who can picture baby-angel candles in a Corbusier house? John Pawson and fruit-studded Renaissance swags?

The holidays, though, remain as primal and potent as ever, and in these uncertain times a bit of seasonal magic can't hurt, no matter what the surroundings. Fortunately, a new generation of decorators is merging the refined, clean lines of modernism with the comfort and warmth of tradition, creating the kind of rooms that can put on the season's raiment with ease. The Manhattan apartment that Markham Roberts has decorated for Christopher and Electra Toub and their two children is an example. As sleek as the apartment is for 11 months of the year, during the holidays it achieves an aura of enchantment.

Perhaps the Christmas decorations fit in so well because the apartment already sounds a few discreet theatrical notes. The living room's simple upholstered furniture and neutral colors are offset by touches of chinoiserie, from the oxblood-red entry's fanciful pagoda lantern and sconces to the vaguely Asian sideboard that the decorator designed for the dining room. Roberts worked with Mark Hampton for almost six years before going out on his own, so he understands the power of allusion and the strength that a touch of whimsy can bring to a room.



"Markham has a no-fuss, no-muss style of decoration"



Above: The decora gave the paneled w of the library seven coats of charcoal p Left: The large livir room is divided int seating areas by a p of faux-horn étagèr designed by Robert The floor covering sisal from Misha Ca The wooden armch an Anglo-Indian pie



A seascape photograph by Karen Butler sheds its serenity on the black-and-neutral living room. The bench of bamboo, chrome, and ebony is from Ralph Lauren. The coffee table, a Roberts design, has a faux-horn finish.



a, is wonderful, and Markham mad



so beautifully"

After years working in the merchandising department at Ralph Lauren stores, Electra Toub knew what kind of decorating help she wanted. But personality counted, too: "After I had my second child, I needed a decorator I could talk to at 6:15 A.M. and have the conference wrapped up by 6:30," she says. "Markham has a no-fuss, no-muss style of decoration. I knew he would not lead me down 300 different paths."

It helped that Roberts already had a connection to the apartment. Friends of his had seen the space, and he had tried to convince them to buy it. "It was dowdy and dirty," he says. "Everything that could have been done to disguise its niceness had been, and my friends couldn't see its quality." But when brokers showed it to Electra Toub, she certainly could. "I love that there is both a children's side and a grown-up side," she says of the two private areas that are separated by the living room. One contains bedrooms and a playroom for Allegra and Christopher; the other is a master suite with a separate dressing room. "The plan is wonderful, and Markham made it flow so beautifully. He helped me to push my limits, made me take risks I might not have otherwise. He kept us from looking old."

"They were game," Roberts says of the Toubs, "so it was fun." Among the flights of fancy: upholstering the walls of the dining room; hanging the family's most valuable painting, a Raoul Dufy, in the playroom; and creating a color-matched faux Rothko for the living room, at least until a real one comes along. "Markham's the most amazing furniture designer," adds Electra, citing the upholstery he designed, a pair of faux-horn étagères that divide the living room, and the stepped bedside tables in the master bedroom.

The Toubs' kitchen is that Manhattan rarity, a room for cooking that is not only big enough to eat in, but virtually to live in. "It's our tradition to build gingerbread houses with the kids for Christmas," says Electra, "and the kitchen is ideal for that. I love the thought of a small-town holiday, and we can almost pull that off here in the city. The apartment feels modern, but it's still cozy." ●

Facing page: A floral striped fabric covers the dining room walls and a related pattern is on chairs from British Khaki; both fabrics are by Brunschwig & Fils. Holiday greenery is threaded through a wire chandelier from John Rosselli. Below: In the master bedroom, a custom copy of Syrie Maugham's signature sleigh bed is covered in a Ralph Lauren ticking. The wall fabric is a Cowtan & Tout linen. Roberts designed the bedside tables. For more details, see Resources.



Nature and art m



This view: The 19th-century bust of Apollo was made in England. Right: On an antique neoclassical console stand antique zinc lamps from David Bell and a circa-1860 Swedish clock from EJ Grant. Neoclassical armchairs are upholstered in a Grey Watkins fabric from Donghia. The house was decorated by Barry Dixon, who was called back to help dress it for Christmas.

A CAI



a sumptuous setting outside Washington, D.C.

Writer **Patrick Pacheco**
Photographer **Gordon Beall**
Producer **Colleen Scully**

AL CHRISTMAS



THE SMELL OF HOPS BRINGS a pleasing meadow freshness to thi neoclassical house in Great Falls, Vir ginia, a suburb of Washington, D.C The fragrant golden swags that span the library mantelpiece lend anothe sensory experience to the visual feas of Oriental carpets, damask uphol stery, and profusion of statuary—an Apollo bust and full-size goddess in the living room and numerous busts in recessed niches around the library.

The hops—yes, the stuff that made Milwaukee famous—are not just an unexpected seasonal touch. They are also emblematic of a heady brew of the earthy and the patrician on display throughout the rooms, as well as out doors in the holly and boxwood gar dens. The vines, after all, are draped just below an oil painting of the crown ing of Charlemagne and next to an 18th-century Russian imperial screen. But isn't that an old zinc bucket holding the fireplace logs, set against crackle-finished walls? And isn't the hearth plain old tinted concrete?

"Irreverence is my attitude," says Barry Dixon, a Virginia-based designer who brought an old-world warmth to the interior of this recently built house which he decorated for a Washington power couple who entertain often. In the living room, antique zinc lamps flank a gilt clock on a neoclassical con sole, but the richness is tempered by the casual propping of an unframed oil painting against the wall. Quantities of damask—including the linen damask of the big nail-studded living room sofa, the gold silk damask of its accent pillows, and the nearby curtain panels of Fortuny's Carnavalet—exude prist tine formality, but when Dixon rebuil



view: The tree sheds
eer in the music room,
adjoins the living
. Wall covering from
chwig & Fils was
ked and glazed by Tom
ock Studios. Far left:
ca-1930 Italian chair
s before one of the
en-view French doors.


"I lik boughs of persimmons and strawbe

nts for their particular reds"



The living room sofa is a Baker piece upholstered in Rigoletto by Grey Watkins from Donghia. The generously wide Rose Tarlow-Melrose House lounge chair is covered with Arabesque Striped Velvet by Rubelli.



This view: The library ceiling's plaster decoration is the work of Jeff Schardt. The busts are from Miller & Arney Antiques, as is the candelabra. The Knole sofa is upholstered in Woburn Epingle from F. Schumacher & Co. with Scalamandré bullion fringe. The slipper chairs wear a Rubelli damask and a Boussac solid. The Russian metal screen is from Andrew Leddy& Co. Far right: Designer Barry Dixon. For more details, see Resources.





and restuffed an antique settee, he left on the original 19th-century tapestry fabric. "We usually wait to see if we need to reupholster and are often glad we restrained ourselves," says Dixon, noting that people are too quick to cover old furniture. "Another expanse of damask would have been one too many. We don't regild every single lily."

At holiday time, the house is bedecked not only with fresh hops but also with pomegranates and berries in compotes, mirror-finished orbs arranged in baskets or on the floor, and an agreeably ragged Christmas tree swagged in beads and assorted baubles and unencumbered at the top with the traditional angel or star. "I like boughs of persimmons and strawberry plants for their particular reds," Dixon adds. "It's a wilder take on the traditional green and red and symmetrical bows you usually see, and makes a more subtle, contemporary holiday statement that is actually easy to create."

The house can comfortably hold 300 people and sometimes does at holiday time, not only in the grand rooms but in little satellite sitting areas just waiting for the right guests to sit down and get to know each other better. Says Dixon, "The play of expansive and cozy, of showy and unobtrusive, makes a fine social crucible." ■

Simple and



Photographer **Jeff Strickland** Producer **Kendell Cronstrom**

Red and silver set
tone at a holiday pa
thrown by decora
Greg Jordan. This vi
Miniature cranberry-p
popsicles cleanse
palate at dessert ti
Facing page: A view
the entrance to Jord
showroom. He sets
gifts in shopping b
for guests to take w
them when they le



Sophisticated

you've got an office that's a showplace, why not show it off? Designer Greg Jordan pushes back the furniture, lights some candles, and throws a holiday bash in his New York showroom



Greg Jordan loves nothing more than bringing people together. "I get to enjoy them enjoying each other," says the New York–based designer, an expert at everything from impromptu cocktail parties to dinners fo 40. But like so many space-challenged Manhattanites with grand ambitions and small apartments, he chos a more expansive venue for a recent party to kick off the holiday season: his 5,500-square-foot showroom At the core of the loftlike space is a dramatic gallery, 100 feet long and 12 feet wide, the ideal proportion for the kind of long, narrow table that conjures visions of a Renaissance feast.

In actuality, Jordan rented several tables and covered them with inexpensive white cotton duck. But no one was th wiser once party [illegible] Todd showed up. Across the tabletop, Todd laid inexpensive 12-inch-square mirrors tha picked up and ma[illegible] every gleam from an array of silver compotes and champagne buckets, which he filled with inky purple [illegible] tillos and roses. "All that candlelight bouncing off the mirrored surface gives everyon a flattering [illegible] You can't look better than that."



Jordan's gems

- A caterer, if you choose to use one, doesn't have to cost a fortune, says decorator Greg Jordan. Most will help you figure out how to make your party fit your budget. Even if it's a dinner for just six or eight people, they're happy because they have an opportunity to shine. If necessary, cut down on the expense of wait staff by serving the food yourself, family-style.
- For an inexpensive tablecloth, look for batik throws or netting at a shop such as Pier One Imports, or buy material at a discount fabric store. The aisles at the Home Depot are a rich source of decorating ideas, such as the 12-by-12 mirrored tiles.
- Seat every dinner guest, no matter how small or informal the event. Stimulating conversation is the secret to a great party.
- "Move the men around before dessert," says Jordan. "I usually tap them on the shoulder, say, 'Get your drink and napkin and follow me,' and then introduce them to their new partners and take the ousted guest to the empty seat. It's a nice bonus to talk to someone new in the middle of dinner."
- For dessert, serve homemade cookies or chocolate-covered strawberries on simple glass cake stands from Crate & Barrel or Pottery Barn—it's like adding a new centerpiece to the table. If you want to go all out, send guests home with a dozen cookies or a small gift in a bag tied with ribbon.
- Never strike the set until everyone has left.

ng page: Jordan gets e table ready before s arrive. Inexpensive red squares run the h of it, adding extra r. For a soigné look, rty designer Antony Todd pinned black sgrain ribbon to the canvas slipcovers on airs. Right: Caterer r Callahan's salmon igs in a blanket" are ved on a Lucite tray ed with black beans. low: A foie gras first e is garnished with a festive red currants.





"People like some wit along with their hors d'oeuvres," says caterer Peter Callahan

Top left: Jack Lynch, Thayer McSweeney, and Christian Leone. Below: He converts an anteroom in his showroom into a casual bar.





To set a festive mood as people walk in the door, Jordan likes to serve one special drink in addition to wine. Tonight's choice: a "smartini." As he explains: "A great dame I know invented this drink, which is basically a vodka martini with a floater of gin, served over ice with two olives. After you've had a few sips, you become *very* smart. It only takes one to get everybody all warmed up."

Caterer Peter Callahan tantalized guests further with his inventive hors d'oeuvres, which is another good way to give people who don't know each other something to talk about. They were gaga for his miniature potato cones topped with a scoop of caviar, and butternut squash "lollipops" with braised leeks in the center. "People like some wit along with their hors d'oeuvres," he says.

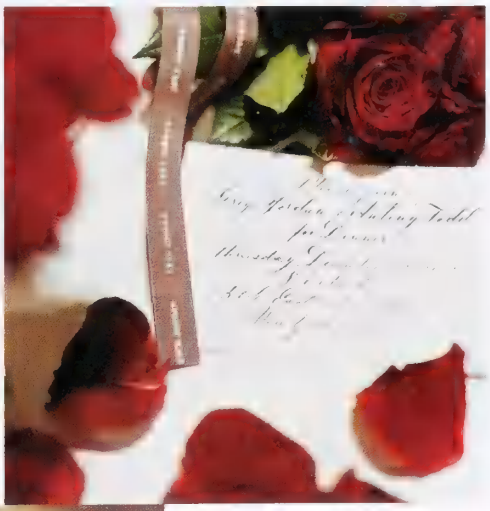
After guests found their places at the table and tucked into the first course, savory foie gras with tomato jam, Jordan got up to make a toast. "I usually start by thanking people for coming, and then I can't resist throwing in some inspirational bit like being grateful for your blessings," he says. "It sounds kind of corny, but isn't that the real reason we're here, to care for one another? At my parties, I want people to feel celebrated."



Todd's tips

- Try one type of flower in one color for your bouquets, says party designer Antony Todd. Buy them a day or two in advance so that they will open in time for the party.
- Expand your horizons when it comes to centerpieces. "I might take an inexpensive Lucite or acrylic tray and float candles and flower petals inside it, or layer flower heads and leaves on a cake stand," says Todd.
- Fruits and vegetables make wonderful centerpiece material, and you can eat them afterward. Make pyramids of Brussels sprouts and blackberries. Stack pomegranates, with a few sliced in half for texture.
- Use foliage too. "I like lamb's ear, apple-green geranium, or lemon leaves, which are very full and sculptural," says Todd. If you use branches, make sure leaves and flowers are high enough above the table so guests don't feel lost in the forest.
- Don't limit yourself to vases. Tureens, terra-cotta pots, and other receptacles always work on the table.
- "I'm a big fan of less is more," says Todd, "but just make sure you have lots of what the less is. Don't be fussy; be bold."

Facing page: Party designer Antony Todd arranges glistening eggplants and tamarillos, a fruit native to New Zealand, in silver compotes. Red roses were used in abundance. Right: Invitations were hand-delivered to guests along with a posy of roses. Below: Carrie Cloud and Christian Leone converse at dinner. Votives lined in red add romance to the table.





"After you've had a few sips of a smartini, you become very smart"

Top left: Guests mingle during cocktail hour. Below: Jordan chats with guest Bill Hair. For more details, see Resources.



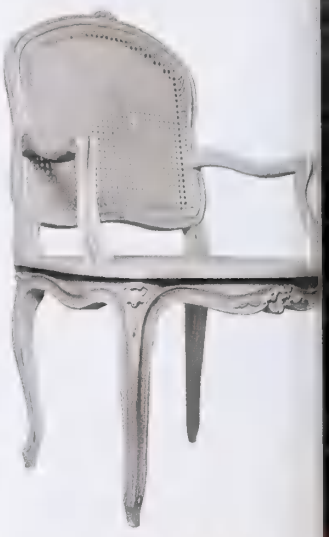
double take Knock off designer Adrienne Vittadini's breezy style

Producer **Tori Mil**

From "Second Nature," pages 94–105



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Orient **Express**

East meets West at E & O in London's Notting Hill

London-based restaurateur Will Ricker has made a name for himself by launching fashionable yet accessible establishments known for quietly adventurous food and comprehensive wine lists. With the Great Eastern Dining Room in Shoreditch and Cicada in Clerkenwell [illegible] he has headed west to open E & O, bringing [illegible] trendy Notting Hill.

Design [illegible] Connell, the man behind the look of [illegible] restaurants, E & O (for Eastern and Oriental) seems like a dance club from the outside, with a line of windows breaking up an otherwise dark-gra façade. The spare, monochromatic dining room is paneled in dark wood and lit by large cream-colored drum-shaped lampshades; a small bar overlooks the street. "I've kept th bar light and airy," says Ricker, whose thematic goal wa "informal yet exclusive." No artwork adorns the walls rather, a simple mirror running above the booths at the back of the restaurant focuses attention on the diners below. >

[illegible] **Bullivant** Photographer **Luke White** Producer **Senga Mortimer**

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planning timetable

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wo weeks ahead: Make cookie dough with the kids, and wrap GLAD Cling Wrap; place in GLAD FreshProtect Zipper Freezer Bags, eeze and take out when ready to bake. Begin decorating with Martha tewart Everyday accessories.

ne week ahead: Make sure all silverware and china is cleaned and eady to use. Shop for groceries. Bake and freeze freezer-friendly ems in GLAD OvenWare—just reheat the day of the event (be sure to llow instructions before baking!).

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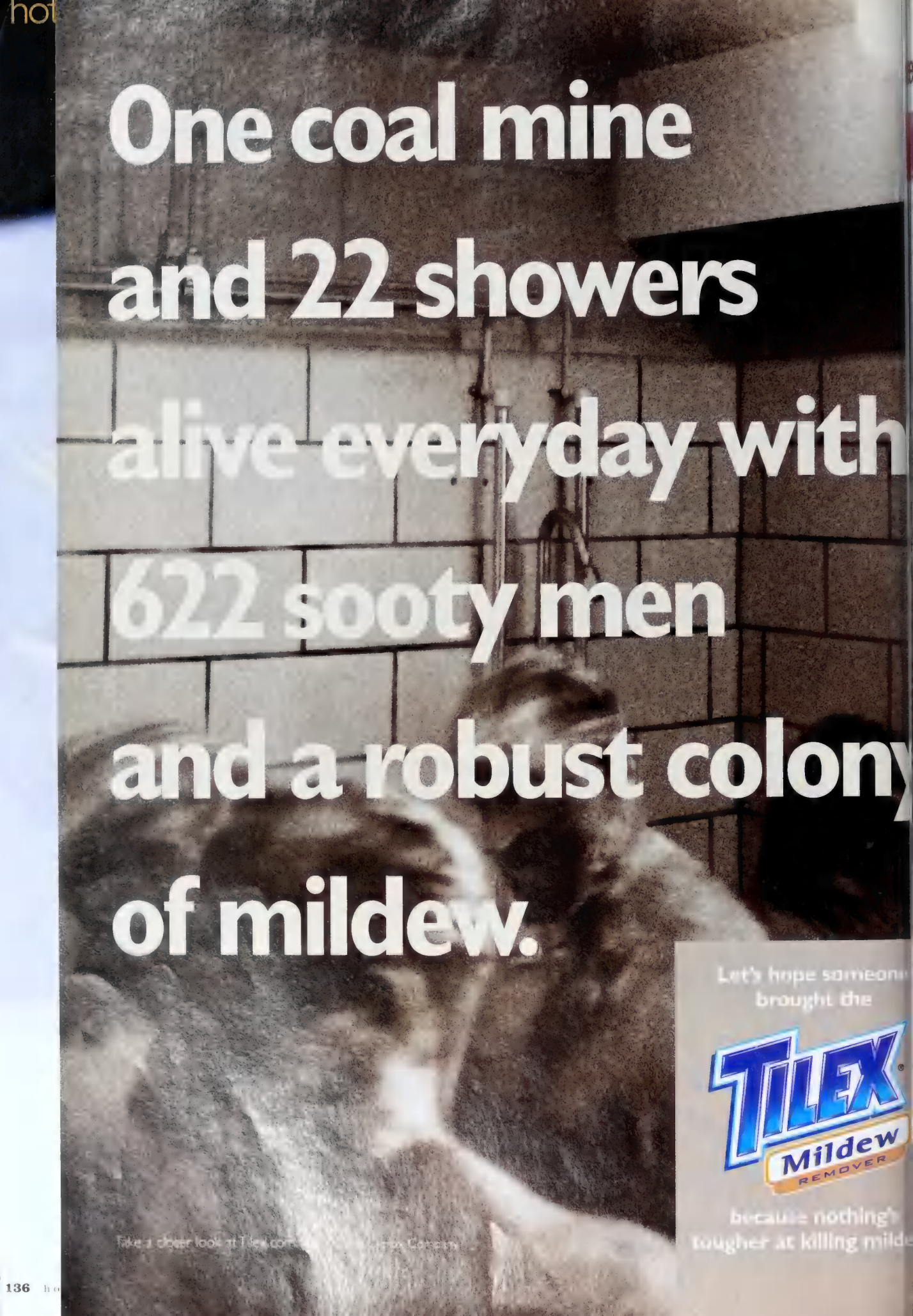


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Clockwise from far left: E & O's artistic take on summer rolls. Chef Ian Pengelley. The starkly decorated wood-paneled dining room seats 80.



"I created an uncomplicated pan-Asian menu without going in for big culinary experimentation"

The art is reserved for the presentation and flavor of the dishes. Courteous waitstaff explain the concept of ordering small portions from the concise menu with no regard for the traditional sequence of starters, main courses, and desserts. Among the dim sum served are steamed prawn and chive dumplings, crab and ginger shumai, and fried fish. The menu—heavy on sushi and sashimi, salads, and curries—also features a barbecue section, offering baby pork spareribs with meat so tender that it falls off the bone. Dining is blessedly free of formality—patrons just order everything and tuck in with their chopsticks.

"I created an uncomplicated pan-Asian menu without going in for big culinary experimentation," says chef Ian Pengelley, who, in a nod to Nobu Matsuhisa, expertly pairs black cod with miso and rock shrimp. He strikes an equally fine balance between sweet watermelon and subtle cashews in a duck confit salad. A green-tea cheesecake and spicy chili-berry sorbet is accompanied by an espressotini, made with vanilla vodka, Kahlua, and chilled espresso. The huge Asian-inspired cocktail list runs from witty twists on classic cocktails—the Bloody Oriental is made with cucumber-infused vodka, wasabi, and sake—to new spins on the ubiquitous martini, including lilac martinis made with violet liqueur and bitters, and litchitinis made with litchi liqueur.

E & O has already cemented its place in Notting Hill, where locals like Madonna and Guy Ritchie, Kate Moss, Elton John, and Stella McCartney like to see, and—on a good day—be seen in the right places. With London restaurant critics claiming E & O superior to celebrity hangout the Ivy, Ricker, now hard at work on a venture in Chelsea, is on a roll.

Duck, Watermelon, and Cashew Salad

For the duck:

2 T. sea salt
1 T. Szechuan peppercorns
2 T. dried orange peel
1 T. star anise
2 T. crushed cinnamon bark
4 7-oz. duck legs
1 lb. melted duck fat

For the salad:

1 T. hoisin sauce
1 c. fresh cilantro, lightly chopped
1 c. fresh mint leaves, lightly chopped
1 c. sliced spring onions
1 c. roasted cashews
2 c. cubed, seeded watermelon, rind removed
Cayenne pepper to taste

For the dressing:

5 lime leaves, shredded
10 shallots, roughly chopped
5 lemongrass stalks, sliced thin, tough outer husks removed and ends trimmed
1 pt. water
1 c. dark brown sugar
¼ c. fish sauce
2 T. fresh-squeezed lemon juice >





Above: Restaurant owner Will Ricker. Right: Rock shrimp tempura. For more details, see Resources.

Dining is free of formality—patrons just tuck in with their chopsticks

Make the duck: Mix spices together in bowl and place duck legs in glass dish. Sprinkle duck legs with spice mixture. Cover and marinate in the refrigerator for 12 hours or overnight. Remove, rinse, and pat dry with paper towels. Preheat oven to 275°F. Place legs in glass roasting pan and cover with melted duck fat. Cover pan with aluminum foil and roast 2½ to 3 hours, or until duck meat falls off the bone. Remove pan from oven. When duck legs are cool enough to handle, remove meat and set aside. Reserve bones for stock, if desired, and discard fat.

Make the salad: Combine all ingredients in a serving bowl, toss lightly, and set aside.

Make the dressing: Pound lime leaves, shallots, and lemongrass with a pestle in a mortar and set aside. In a saucepan, bring water and sugar to a boil and cook until light brown and reduced by half. Do not stir. Lower heat and [illegible] simmer for 10 minutes [illegible] heat. Stir in fish sauce, [illegible] and set aside to cool.

Assemble the salad: Sauté reserved duck meat until skin is crisp, cut meat into large chunks, and combine with the reserved salad mix. Add dressing and lightly toss salad. Serves 4.

Rock Shrimp Tempura with Spicy Mayonnaise and Ponzu

For the spicy mayonnaise:

20 oz. mayonnaise
1 tsp. mashed fresh garlic
1 tsp. minced Thai red mild chili
5 tsp. Tabasco
5 tsp. ketchup

For the ponzu:

¾ c. rice wine
⅔ c. light soy sauce
¼ c. fresh-squeezed lemon juice

For the shrimp:

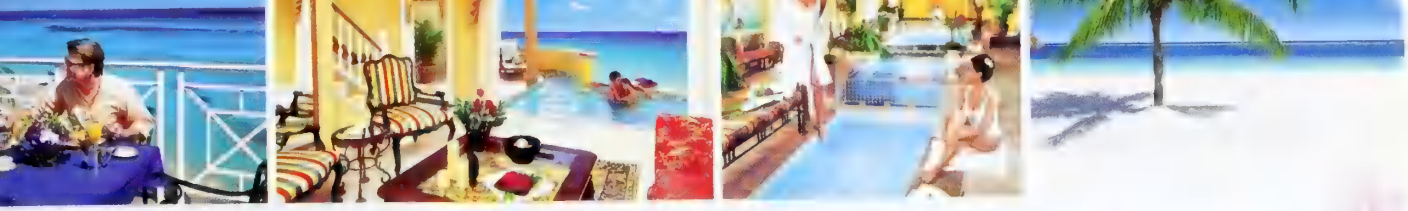
1 qt. vegetable or canola oil
1 oz. nori (dried seaweed)
Salt to taste
Cayenne pepper to taste
1 c. water
1 c. ice
2 egg yolks
4 c. rock shrimp, rinsed and patted dry
6 T. tempura flour, plus extra for dusting

Make the spicy mayonnaise: Combine all ingredients and set aside.

Make the ponzu: Whisk all ingredients together and set aside.

Make the shrimp: Heat oil in deep fryer to 375°F. In a food processor, pulverize pieces of nori with salt and pepper to taste until you have about ½ cup of powder. Set aside. Combine water with ice and let sit for 5 minutes. Strain and measure 1 cup ice water into a mixing bowl. Stir in egg yolks, flour, and salt and pepper to taste until just combined (do not overmix). Batter will have a thin consistency and remain lumpy. Dredge shrimp in tempura flour. Shake off excess and coat with batter. Deep fry 1 minute. Remove from fryer and drain on paper towels. Season with reserved nori mixture.

To serve: Pile in a bowl accompanied by spicy mayonnaise and ponzu in small condiment dishes. Serves 4. ●



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resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor. Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

40 Coral Brief

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. **Henry Sofa**—Hamilton Furniture (M); 561-832-5855. *Web site:* www.hamiltonfurniture.com. *Fabrics and trims:* **Fabric,** John Robshaw through—A.M. Collections (T); 212-625-2616. **Linen fabric for welting** in white—B&J Fabrics (R,T); 212-354-8150.

Page 42: **Fabric**—Clarence House (T); 212-752-2890. **Fabric,** Gaston y Danela through—Brunschwig & Fils (T); 212-838-7878. **Linen fabric** for welting in terracotta—B&J Fabrics, see above. **Fabric**—Hinson & Co. (T); 212-688-5538. **Moss fringe** in natural—M&J Trimming (R,T); 212-391-9072. *Web site:* www.mjtrim.com. **Fabric,** Hable construction through—A.M. Collections, see above.

Page 44: **Fabric**—Pierre Frey (T); 212-935-3713. **Cotton canvas for welting** in aubergine 47—B&J Fabrics, see above. **Fabric**—Rogers & Goffigon (T); 212-888-3242. **Fabric**—Summer Hill (T); 212-935-6376. **Cotton bullion** #911-00637-BK; **pompom fringe** #911-12298-BK—M&J Trimming, see above. **Fabric**—Cowtan & Tout (T); 212-753-4488. **Faux-suede cord trim** #902-00715 in accord 298—M&J Trimming, see above.

62 Black Magic

Designer: **Elizabeth Locke,** The Other Elizabeth, 17 E. Main St., Boyce, VA 22620; 540-837-3088. *Decorative painting:* **Michael Niklaus;** 011-41-1-260-1904. **All stencils**—The Stencil Library (M); www.stencil-library.com. **Timney Fowler Fabrics**—Timney Fowler (T); 011-44-208-748-3010. **Window shade fabric**—Rose Brand (R); 800-223-1624. **Antique chandeliers**—Gonzales Antiques (R,T); 301-564-5940.

64 Lighten Up!

Designers: **Christina Sullivan, Susan Bednar,** Tocar, 167 Madison Ave., New York, 10016; 212-779-0037. **Curtains; L-shaped sofa; C-shaped laquered tables; rug; pillows**—custom by designers. **Ultrasuede curtain fabric**—Ultrasuede (T,M); www.ultrasuede.com. **Sofa fabric,** Melton Grey—Rogers & Goffigon (T); 212-888-3242. **Ralph Lauren Classics' Fab Lighthouse Stripe fabric** on pillows—Ralph Lauren Home (M); for stores; 888-475-7674. **Lulu,** in tangerine, on pillows—Angela Adams (T,M); 800-255-9454. **Lamp,** Caisse Claire, for the Ecart Collection; **chair,** Sitting on a Cloud, by Andrée Putman—Ralph Pucci International (T); 212-633-0452.

68 Gardener's Eden

Chaise—Smith & Hawken (MO); 800-940-1170. *Web site:* www.smithandhawken.com.

69 HB Entertains

Pages 69 to 80: Designer: **Carolyne Roehm. Invitations; place cards**—Real Card Company; 206-325-1854. **China**—Bardith Ltd. (R,T); 212-737-3775. **Crystal; Green Leaf china** by Anna Weatherley—Scully & Scully (R,T); 800-223-3717.

83 House Beautiful

Museum of the City of New York, 1220 Fifth Ave., New York 10029; 212-534-1672. *Web site:* www.mcny.org. *E-mail:* mcny@mcny.org. *Museum hours:* Wed. through Sat., 10 A.M.–5 P.M.; Tues., 10 A.M.–2 P.M. for pre-registered groups only. Sun. from 12–5 P.M. **Christmas ornaments,** Fantasia, French Country, $72/set of 3—Christopher Radko (M); 800-717-2356. *Web site:* www.christopherradko.com.

84 A Creole Carol

Pages 84 to 93: Designer: **Hal Williamson,** Williamson Designs, 617 Chartres St., New Orleans, LA 70130; 504-568-9615. *Salon:* **Punch bowl; carpet; curtain fabric**—Williamson Designs, see above. **Curtain fringe**—Scalamandre (T); 800-932-4361. **Daybed**—Lucullus (R,T); 504-528-9620. *Dining room:* **Croquembouche**—Croissant d'Or Patisserie; 504-524-4663. *Staircase:* **Wallpaper**—Brunschwig & Fils (T); 212-838-7878. *Study:* **Foot stool,** custom—Williamson Designs, see above.

94 Sacred Nature

Pages 94 to 105: Designer: **Adrienne Vittadini.** *Pool* [illegible] **lanterns**—Morocco Interiors (R); 305-576-8876. *Living room:* **Panel**—Gracie (R,T); 646-733-9141. **Sofas, coffee table**—Romeo Sazzi (R,T); 011-39-034-158-1021. **Carpet,** seagrass—Stark Carpet (T); 212-752-9000. *Library:* **Sofa**—Le Decor Française (R,T); 212-734-0032. **Sofa fabric,** jacquard—Nobilis (T); 212-980-1177. **Suzani**—Mark Shilen Gallery (R,T); 212-925-3394. *Dining area:* **Dining chairs; lounge chair; Indonesian wicker table,** by Flamant—A La Maison (R,T); 866-396-1020. *Bedroom:* **Headboard**—Le Decor Française, see above. **Headboard fabric,** piqué—Nobilis, see above. **Linens**—Frette (R,T); 212-988-5221. **Swing-arm lamp**—Hinson & Co. (T); 212-688-5538. **Sofa fabric,** linen stripe—Rogers & Goffigon (T); 212-888-3242. **Curtain fabric,** linen gauze—Donghia (T); 212-935-3713.

106 Stonecrop Gardens

Pages 106 to 113: **Stonecrop Gardens,** 81 Stonecrop Ln., Cold Spring, NY 10516; 845-265-2000. *Web site:* www.stonecrop.org.

114 All the Trimmings

Pages 114 to 119: Designer: **Markham Roberts,** 1020 Lexington Ave., 2 Fl., New York 10021; 212-288-6090. *Entry:* **Bench**—British Khaki (R,T); 212-343-2299. **Sconces, lantern**—John Rosselli (T); 212-737-2252. **Cabinet**—Mrs. MacDougall through Hinson & Co. (T); 212-688-5538. **Mirror**—custom by designer. **Table lamp**—Mecox Gardens (R,T); 212-249-5301. *Library:* **Sofa; low table**—custom by designer. **Pillow fabric,** Norwood Check—Travers (T); 212-888-7900. **Sconces**—Galérie des Lampes (R,T); 011-33-1-40-20-02-58. **Hurricanes**—John Rosselli, see above *Living room:* **Etageres, end tables; coffee table; hassock**—custom by designer. **Sofa fabric,** Contemporary Cloth in oatmeal—Decorator's Walk (T); 212-415-3955. **Bench,** discontinued—Ralph Lauren Home (R,T) 888-475-7674. *Web site:* www.rlhome.polo.com. **Carpeting,** sisal—Misha Carpet (R,T); 212-688-5912. **Photograph** by Karen Butler—James Sansum (R,T); 212-288-9455. *Dining room:* **Chairs**—British Khaki, see above. **Chandelier**—John Rosselli, see above. **Wall and seat fabric,** Les Arcades—Brunschwig & Fils (T); 212-838-7878. **Curtain fabric,** Cotton Club—Manuel Canovas (T); 212-647-6900. *Bedroom:* **Bed; bedside tables**—custom by designer. **Wall fabric,** linen—Cowtan & Tout (T); 212-753-4488. **Wall lamps**—Gracious Home (R); 212-517-6300.

120 A Capital Christmas

Pages 120 to 127: Designer: **Barry Dixon,** 8394 Elway Lane, Warrenton, VA 20186; 540-341-8501. *Living room:* **Faux painting:** Tom Warnock Studios; 202-537-0134. **Lamps,** antique zinc—David Bell Antiques (R,T); 202-965-2355. **Neoclassical-style armchairs**—Miller & Arney Antiques (R,T); 202-338-2369. **Armchair fabric**—Grey Watkins through Donghia (T); 212-935-3713. **Swedish clock**—E.J. Grant Antiques (R,T); 301-953-9292. **Curtain fabric,** Carnavalet—Fortuny (T); 212-753-7153. **Curtain banding,** Canestrelli—Fortuny, see above. **Side chair,** Roseann—custom by designer. **Sofa,** custom by designer (based on Baker design). **Sofa fabric,** Rigoletto—Grey Watkins, see above. **Lounge chair,** Gladstone—Rose Tarlow/Melrose House, through Holly Hunt Collection (T); 212-755-6555. **Lounge chair fabric,** Arabesque striped velvet—Rubelli, through Bergamo (T); 212-888-3333. **Gilt bench**—E.J. Grant Antiques, see above. **Bench fabric,** silk—Bergamo, see above. **Area rug,** sisal—Stark Carpet (T); 212-752-9000. **Mirrored end table**—Julia Gray (T); 212-223-4454. *Dining area:* **Plasterwork**—Jeff Schardt, Ornamental Plasterworks; 703-802-9800. **Sconces**—Rejuvenation Lamp & Fixture Co. (R,T); 888-343-8548. **Chair fabric,** damask—Rubelli, see above, and Boussac (T); 212-421-0534. **Knole sofa**—David Bell Antiques, see above. **Sofa fabric,** Woburn Epingle—F. Schumacher & Co. (T); 212-415-3900. **Center table,** reproduction—David Iatesta/August Georges (R,T); 202-337-5110. **Screen**—Andrew Leddy & Co. (R,T); 202-638-5394. **Busts**—Miller & Arney Antiques, see above. **Fireplace hearth,** custom—Concrete Jungle; 301-495-9010.

128 Simple and Sophisticated

Pages 128 to 133: Designer: **Greg Jordan,** 504 E. 74 St., New York 10021; 212-570-4470. *Caterer:* Peter Callahan; 212-327-1144. *Party planner:* Antony Todd; 212-367-7363. **Calligraphy**—Bernard Maisner; 732-899-9858.

136 Orient Express

Restaurant: E & O, 14 Blenheim Crescent, London W11 1NN; 011-44-20-7-229-5454. ●

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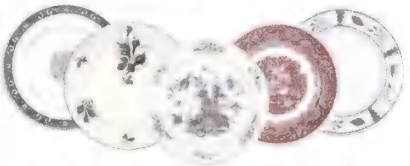
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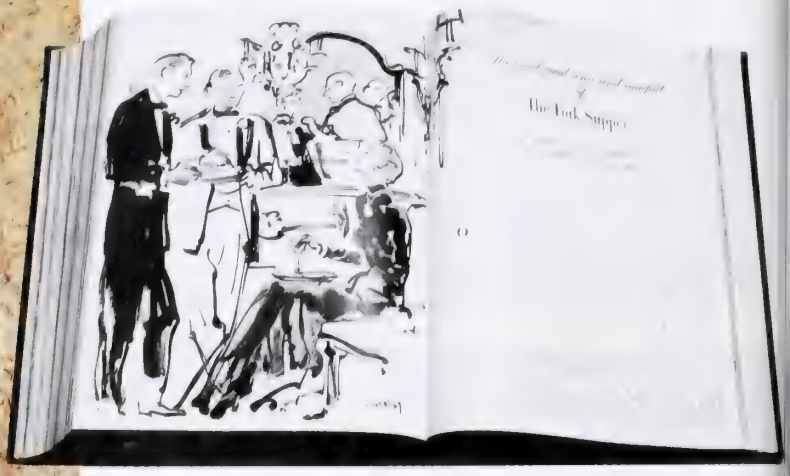
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Left to right: Fisher photographed at her house in Glen Ellen, California, in 1985. The opener to her "Fork Supper" essay in *HB*, December 1949.



M.F.K. Fisher

A writer who celebrated the pleasures of food, glorious food

For more than ten years Mary Frances Kennedy Fisher wrote columns for *House Beautiful* that were not just about food, but its sociology. From the last days of World War II to the mid-1950s, she sated readers who were starving for a little post-rationing indulgence, for something more toothsome than Thursday's tuna casserole. Following are extracts from some of her memorable essays.

From "Thirty Days for Thanksgiving," November 1944

You warm your friends according to their temperaments with some such judicious potion as a glass or two of Bols Geneva gin, drunk straight and fierce and oily from the glass, or a short *schnapps* of whatever spirits haunt your neighborhood, and then you serve a soup as cold as an iceberg. After the pungency of the *apéritif*, the strange shock of a frozen clam mousse, with its aftertaste of the sea, is as exciting as hearing a great fanfare in a circus and seeing a hundred clowns come tumbling into the ring instead of ten dainty horses. It is all part of the stimulation of the warm rooms after the cold, the soft light after the early icy dusk.

From "Stuffing and Nonsense!" December 1944

We read again our own files of recipes and pull out three or four too rare for daily use. Then we look in Escoffier; in the Wine and Food Society's booklets on Fish, on Sauces; in what Mrs. Byron [illegible] say about ices; and in that old St. Andrew Guild pamphlet with "Receipts for Dressings" starred by Grandmother [illegible]. And, of course, has *Nonsense!!!* written in the margin.

When the menu is finally decided [illegible] with proper respect for the cook's capabilities, too!), we make a copy for each guest, something to be signed by everyone and tucked away wherever people keep such frail mementoes of shared pleasure.

. . . If family history dictates an oyster dressing, serve a hot hors d'oeuvre for the first course—perhaps little round fried sandwiches, thin as a dollar, of cheese and ham between bread. Keep the soup simple: Andalouse, for instance, which is a clear consommé with one finely diced fresh tomato and a handful of cooked rice to each quart. Next serve filets of sole poached and covered with white wine sauce, combined, according to your favorite cook book, with sliced lobster tails, shrimps, mushrooms, what you will. Then, since there is almost no bread in a properly oysterish oyster dressing, serve a good bread sauce with the roast turkey, and also baked onions.

From "The Great Good Sense and Comfort of the Fork Supper," December 1949

Fork suppers are irrevocably adapted to our small apartments, small kitchens, and the almost total lack of both servants and proper furnishings for entertaining more than a handful of people, that, whether we like them or not, we must bow to their disadvantages in order to break bread now and then with any number exceeding six of our close friends. Fortunately we are a young and malleable people, as a society, and our manners have improved enormously since the day when any normally virile man hated to balance a plate upon his knee, and any woman of average coquetry shuddered at the thought of flirting on a love seat over baked beans and brown bread, or barbecued spareribs. ●

6625

Kendell Cronstrom and Elaine Wrightman